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GUITAR & BASS Transcriptions

TOM PETTY
"Mary Jane's Last Dance"

PARKWAY DRIVE
"Carrion"

DOKKEN
"In My Dreams"

JOE BONAMASSA
"Stop!"

Prince
1958 – 2016

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THE CARS

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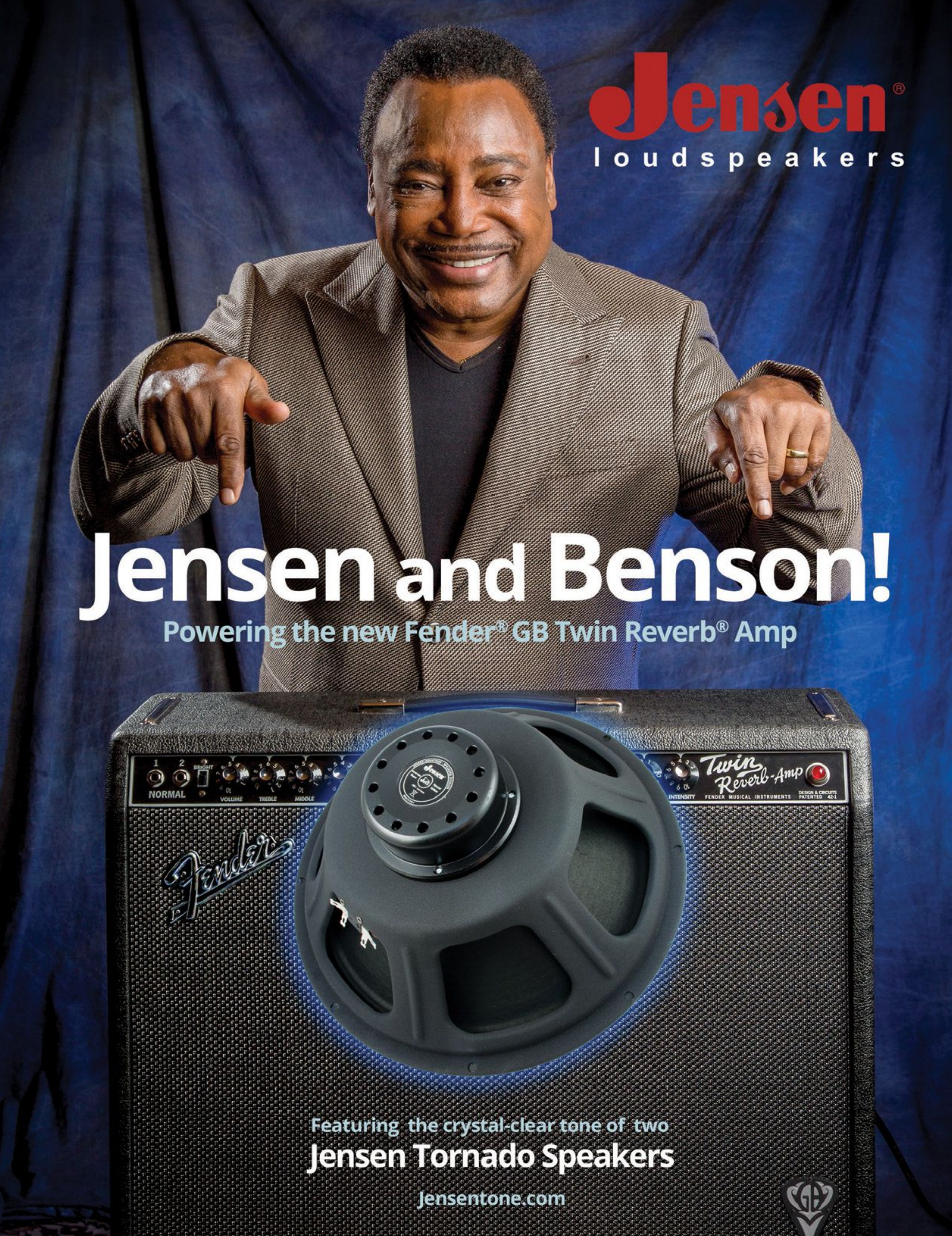
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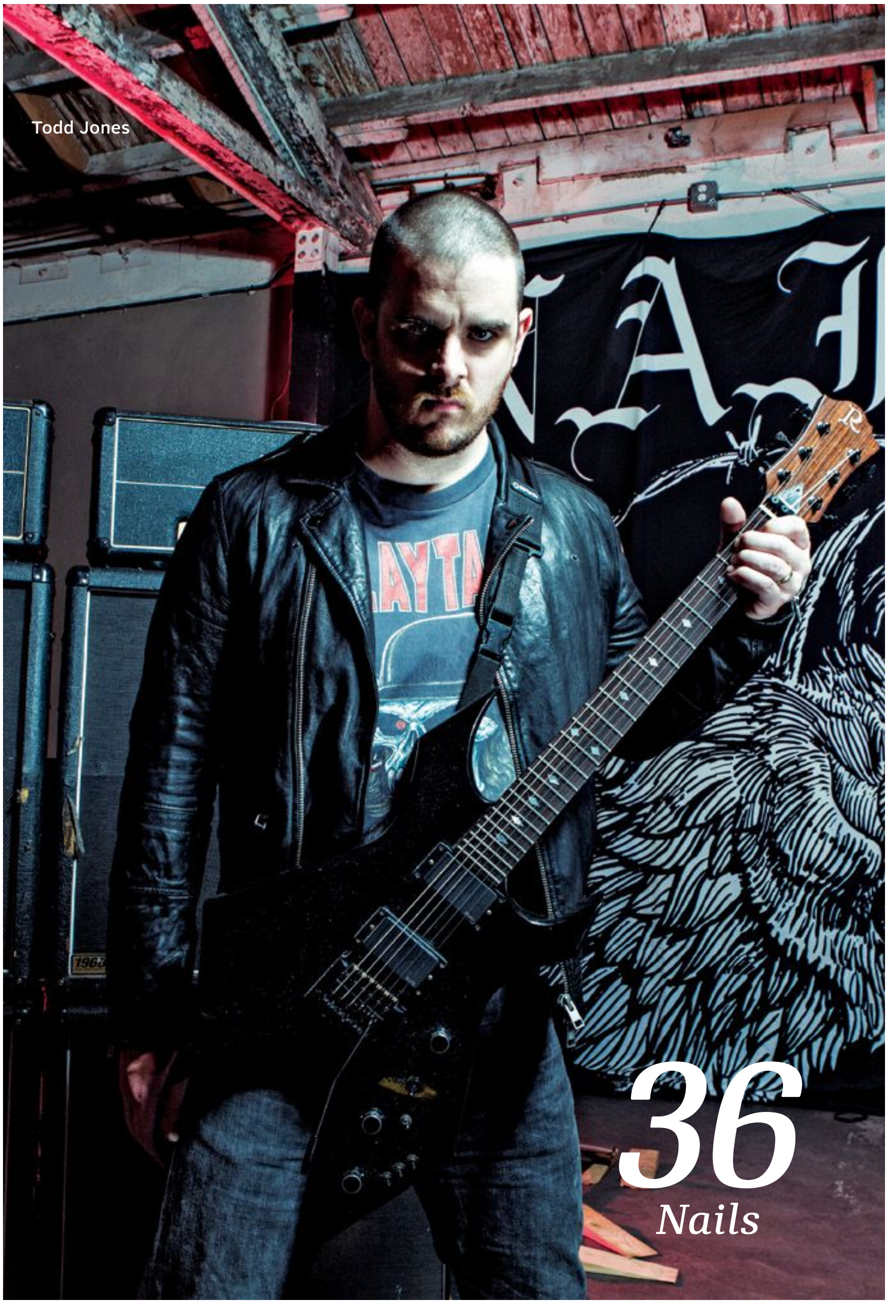

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GOOD TIMES, BAD TIMES

IN LAST MONTH'S Woodshed, I paid my respects to Prince—who had just passed away as the issue was going to press—acknowledging him as one of the fiercest guitarists in history. That was my own personal nod—and in this issue, we're giving the artist a proper send-off. For this special task, I felt confident putting it in the very capable hands of Joshua Rothkopf, one of the newest additions to the *GW* staff of writers. Josh, a film critic at *Time Out New York*, utilized his many years as a devoted Prince fan to pen his tribute to the great musician, and also selected the 15 tracks that best showcase Prince's extraordinary talent as a guitarist for the feature on page 56. It still feels strange to be saying goodbye to Prince, who was only 57 at the time of his death, but we think Josh's words make for a most fitting tribute to a musical genius, and we hope you agree.

The rest of the issue is decidedly lighter fare, which is certainly welcome in this day and age of far-too-frequent rock-star deaths (former Megadeth drummer Nick Menza being the most recent casualty as this issue went to press). It was good to finally catch up with the Australian metalcore act Parkway Drive, who allowed *Guitar World* to hang out during soundcheck, backstage and on the tour bus during the afternoon of a show in Sayreville, New Jersey. We came away from the day realizing they're really just a bunch of surf-loving goofballs who play some truly vicious modern metal, and we thank them for allowing us into their (mobile) home.

Fans of music from the Eighties will no doubt find some value in the fact that Lita Ford, Cheap Trick's Rick Nielsen and the Cars' Elliot Easton are all featured in the issue. Lita stopped by *GW*'s New York City headquarters with her tourmate at the time, Halestorm frontwoman Lzzy Hale, for the photo shoot that featured more lipstick, lashes and leather than we are used to, as well as a pair of wickedly cool doubleneck guitars. Oh, and be sure to head over to our YouTube channel to see Lita and Lzzy doing an impromptu playalong to the classic Runaways song "Cherry Bomb." Rick Nielsen is our Dear Guitar Hero this month, and Elliot Easton sat with writer Richard Bienstock for a cruise down memory lane in celebration of the recent Cars box set containing their first six albums.

There's a little bit of everything in this issue—some new, some classic; some sadness, some smiles—and that's pretty much what *Guitar World* has always been about. We hope you enjoy the medley.

—Jeff Kitts
Executive Content Director

GUITAR WORLD (ISSN 1045-6295) is published 13 times a year, monthly plus Holiday issue following December issue, by NewBay Media, LLC, 28 East 28th Street, 12th Floor, New York, NY 10016. Phone: 212.378.0400. Fax: 917.281.4704. Web Site: www.nbmedia.com. Periodicals postage paid at New York, NY, and additional mailing offices. Newsstand distribution is handled by Time Warner Retail. Subscriptions: One-year basic rate (12 issues) US: $14.95. Canada: US$29.95. Foreign: US$49.95. Canadian and foreign orders must be prepaid. Canadian price includes postage and GST #R128220688. PMA #40612608. Subscriptions do not include newstand specials. POSTMASTER: Send change of address to Guitar World, P.O. Box 469039, Escondido, CA 92046-9039. Ride-along enclosure in the following edition(s): None. Standard enclosure: None. Returns: Pitney Bowes, P.O. Box 25542, London, ON N6C 6B2, Canada. Entire contents copyright 2012, NewBay Media L.L.C. All rights reserved. Reproduction in whole or in part is prohibited. NewBay Media L.L.C. is not affiliated with the companies or products covered in Guitar World. Reproduction on the Internet of the articles and pictures in this magazine is illegal without the prior written consent of Guitar World. Products named in the pages of Guitar World are trademarks of their respective companies. PRODUCED IN THE UNITED STATES OF AMERICA. **SUBSCRIBER CUSTOMER SERVICE:** Guitar World Magazine Customer Care, P.O. Box 469039, Escondido, CA 92046-9039. Online: www.guitarworld.com/customerservice. Phone: 1-800-456-6441. Email guitarworld@pcspublink.com. **BACK ISSUES:** www.guitarworld.com/store **REPRINTS:** NewBay Media, LLC, 28 East 28th Street, 12th Floor, New York, NY 10016. Phone: 212.378.0414

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EDITORIAL
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EXECUTIVE EDITOR Brad Angle
TECH EDITOR Paul Riario
ASSOCIATE EDITORS Andy Aledort, Richard Bienstock, Alan di Perna, Chris Gill
CONTRIBUTING WRITERS Joe Bosso, Mike Dawes, Dan Epstein, Randy Harward, Peter Hodgson, Joel Hoekstra, Joshua Rothkopf, Matt Scharfglass, Dale Turner, Jon Wiederhorn
SENIOR VIDEO PRODUCER Mark Nuñez

MUSIC
SENIOR MUSIC EDITOR Jimmy Brown
MUSIC TRANSCRIPTIONIST Jeff Perrin
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ART
ART DIRECTOR Mixie von Bormann
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ONLINE
MANAGING EDITOR Damian Fanelli
EDITORS Brad Angle, Jeff Kitts

PRODUCTION
PRODUCTION MANAGER Nicole Schilling

BUSINESS
VICE PRESIDENT, GENERAL MANAGER Bill Amstutz
bamstutz@nbmedia.com
GROUP PUBLISHER Bob Ziltz
bziltz@nbmedia.com
ADVERTISING DIRECTOR - WEST Jason Perl
646-723-5419, jason@guitarworld.com
ADVERTISING DIRECTOR - EAST Scott Sciacca
646-723-5478, scott@guitarworld.com
ADVERTISING MANAGER Anna Blumenthal
646-723-5404, anna@guitarworld.com
GROUP MARKETING DIRECTOR Stacy Thomas
646-723-5416, sthomas@nbmedia.com

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Freh Love

I can't say thank you enough for putting Ace Frehley on the cover of the June issue with Slash. I have been a huge Kiss fan since 1984 and Ace is one of my biggest guitar influences. And kudos for transcribing Kiss' "Strange Ways," a simple but extremely effective song which features one of Ace's most blistering solos. P.S. How about a story on one of the most overlooked guitarists currently working, Lincoln Brewster? —Troy Tennard

For God's Sake

In the June issue Sounding Board, a reader named Ivan Barnes decided to cancel his subscription to *Guitar World*. He is doing this based on religious belief, as he claims the magazine leans toward the "dark arts." Come on, really? Are you going to quit guitar too? Do you own a Flying V? That has devil horns built in! As an atheist, I listen to all kinds of music. I don't worship music the way one would worship religion, but all Ivan has to do is keep his "evil" guitar magazines away from his kids until they are old enough to make their own choices. —Mike Holmes

GW Don't Know Jack

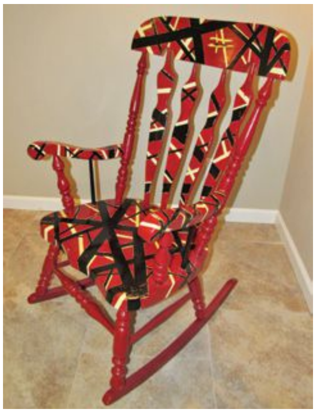
I've been a reader since your March 2005 issue, and I've never read an issue that didn't teach me something or give me something to think about. *Guitar World* always seems to keep things fresh and new. With that said, I would like to ask, did we really need the White Stripes' "Seven Nation Army" transcribed in the June issue? Don't get me wrong, I love me some White Stripes. But that song has become my generation's "Smoke on the Water" and replaced "Stairway to Heaven" on the sign in the music store under "NO." It's been done to death. How about something off of *De Stijl*? Jack White has some great slice work on that album. Thanks for keeping the readers first!

—Andy Anguiano

And the Chair Will Rock…

I saw an old rocking chair in my neighbor's trash. I took it, repaired it, and gave it a paint job. My EVH rocker looks great in my man cave!

—Mike Provenzano



Morning Glory

It was great to see the article on Sixx:A.M. in the June issue, but on the cover you neglected to mention that Dj Ashba, one of the best guitar players in the business today, was also featured in the article. Dj can play and play well, and it seems like sometimes people overlook him. If you want to see how well he played before he was in Guns N' Roses and Sixx:A.M., jump on YouTube and check out the band he co-formed called Beautiful Creatures. In your interview Dj states that he has to prove himself now that he is in Sixx:A.M., but to me he doesn't have to prove a thing. Like I said, the guy can play.

—F. Leif Hoffman

Hear My Scream

I've noticed that you guys have never transcribed "Screaming in the Night" by Krokus. It's a beautiful and underrated song from an amazing album, *Headhunter*. I've been trying to learn it by ear for my girlfriend, but to me it's not easy—not like learning "Blitzkrieg Bop" or something. Nobody else does amazing quality tabs like *Guitar World*, and I think it'll make a great addition to your already impressive catalog. Great job with the magazine; I've been enjoying it since 2004.

—Horacio Rios

Good Old Days

The June issue was incredible! I have decades of *Guitar World*, *Guitar Player* and *Guitar for the Practicing Musician* magazines stacked up around the home, but this one is one of the best. Thank you.

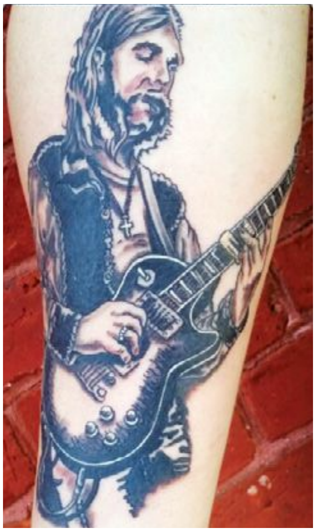
Lately I've seen a lot of new metal bands being featured in *Guitar World*. I would really like to see coverage of some of the resurging bands out there, like Ratt, Anthrax and Metal Church, who have a great new album out. Also, an article on Michael Wilton from Queensrÿche would be awesome.

—Brad Readnour

Ink Spot

Freshly done ink of the one and only Duane Allman, done by Vincent Tricozzi at Vincent's Tattoo and Body Piercing in Plattsburgh, NY.

—Michael Taylor



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READER ART

OF THE MONTH

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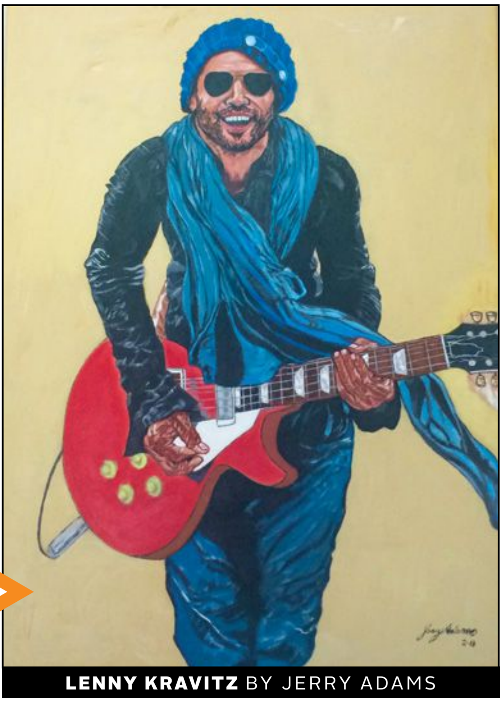
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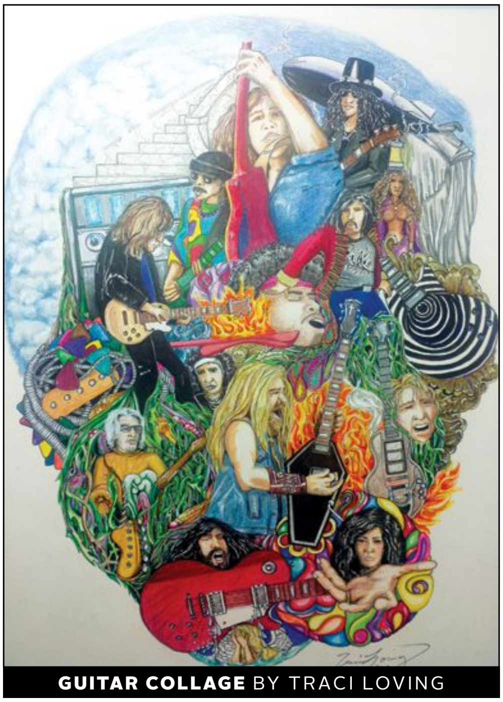
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DEFENDERS *of the Faith*

Nathan DaSilva

AGE 18
HOMETOWN Massachusetts
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SONGS I HAVE BEEN PLAYING Iron Maiden “Fear of the Dark,” As I Lay Dying “An Ocean Between Us,” Bad Religion “Infected”
GEAR I MOST WANT ESP STH-130, red Marshall half stack, Ibanez Iceman ICT700

Owen Summerland

AGE 15
HOMETOWN Searcy, AR
GUITARS ESP LTD MH-103QM, Epiphone Les Paul Junior
SONGS I HAVE BEEN PLAYING Anything by Metallica, Led Zeppelin, Black Sabbath, Van Halen and Guns N’ Roses
GEAR I MOST WANT ESP LTD Kirk Hammett Signature White Zombie, Cry Baby Wah, Gibson Zakk Wylde Les Paul BFG Buzzsaw

Anastasia Vishnevsky

AGE 50
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"I just do what feels natural. I go with my gut, and write songs from my heart."

BRENT HINDS: MAX COOPER; NAILS: JIMMY HUBBARD

Flying High

BRENT HINDS REVEALS THE STATUS OF NEW MASTODON ALBUM—AND HIS ALL-STAR SIDE PROJECT GIRAFFE TONGUE ORCHESTRA—AND DISHES ABOUT THE LAUNCH OF THE NEW EPIPHONE LTD. ED. BRENT HINDS FLYING-V CUSTOM.

By Brad Angle

BRENT HINDS CAN BE a hard man to track down. If he's not touring the world with Mastodon, jamming in the California desert with pal Jesse Hughes from Eagles of Death Metal or hewing trees into life-size totems at his Atlanta home, you might find the guitarist woodshedding with his new side project Giraffe Tongue Orchestra, a group of heavy music all-stars that also features Dillinger Escape Plan shredder Ben Weinman and Alice in Chains vocalist William Duvall. Which is all to say the guitarist is often, and rightly so, inaccessible for phone calls.

Guitar World has been hunting Hinds to get the story on his new collaboration with Epiphone: the Ltd. Ed. Brent Hinds Flying-V Custom. After a few days of missed connections Hinds finally picks up the phone in New Jersey, where he's been testing his new guitar during

→

Epiphone Ltd. Ed. Brent Hinds Flying-V Custom; (below) Hinds' custom skull graphic

rehearsals with Giraffe Tongue Orchestra for their live debut this August at the Reading Festival in England.

"For five days in a row—from one in the afternoon to midnight—I've been playing the new GTO stuff, which goes from very melancholy to cascading to distorted to clean," says Hinds. "And this guitar's shining like a diamond!"

Hinds has long been associated with Flying Vs, and throughout his career with Mastodon he's employed classic Gibson 1979 and '82 models, as well as a Flying V Silverburst made for him by the Gibson Custom Shop. Though an agreement to create a Brent Hinds production series V was never reached with Gibson, the folks at Epiphone stepped up and the guitarist couldn't be more smitten with the partnership. "I'm pretty disgruntled with the Gibson people," Hinds admits. "But Epiphone, if I could give them all a hug or a Valentine's card I would!"

Hinds' Custom Shop Silverburst served as the starting point for the Epiphone design, and after a few rounds of prototypes they delivered exactly what he was after: a classic Flying V body style in mahogany with a killer Silverburst finish, "1958" rounded-profile mahogany set neck with a 24.75-inch scale length, ebony fingerboard, 22 medium jumbo frets and classic V headstock adorned with Hinds' signature skull logo on the back. The Flying-V Custom is also equipped with his high-output Lace Brent Hinds Hammer Claws Humbuckers.

Because of his aggressive playing style, one of Hinds' main design requirements for Epiphone was that his guitar needed to withstand myriad abuses and stay perfectly in tune. The company addressed his concerns by adding an Epiphone LockTone Tune-o-matic bridge, a traditional V tailpiece with a classic string-thru-body design, and Grover Rotomatics 18:1 ratio machine heads, which provide an incredibly accurate turning ratio.

> ***"I'm gonna wank, spank, slobber, bleed, bend, crunch and crush all over this thing!"***
>
> *—BRENT HINDS*

"I emphasized to them that I'm gonna wank, spank, slobber, bleed, bend, crunch and crush all over this fucking thing and the guitar's gonna need to be able to handle the monster behind it," Hinds says. "But I've been playing the piss out of it and the guitar didn't break a sweat on the tuning issues, going from drop A to drop B to standard 440."

While Hinds is currently busy prepping GTO for their live shows and forthcoming as-yet-untitled full-length debut (which is scheduled for release later this year), he reveals that as we speak Mastodon are also working on a follow-up to their last album, 2014's *Once More Round the Sun*.

"It's shaping up to be a double album," says the guitarist. "One is an album I wrote myself, and recorded with [*drummer*] Brann [*Dailor*] and [*bassist/vocalist*] Troy [*Sanders*] during the *Once More Round the Sun* sessions. My part is called *Cold Dark Place*, and it has to do with a nasty breakup that I went through. I wrote some pretty dark, beautiful, spooky, funky, ethereal, melancholy music, which also sounds like the Bee Gees a little bit. [*laughs*]

"The other guys are writing another album, which I haven't even heard yet so I can't tell you what it sounds like. But I'll come in to give some noodle-y leads here and there. And for sure I'll be recording with my new signature Flying V...while standing on top of a chair with a werewolf mask on. And that's not a joke; I really do that. I *never* sit down to record. You can't sit down and play a Flying V, *everyone* knows that."

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Richie Kotzen

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"Beyond putting the RK5 in front of an amp, you can also use it direct. I took this pedal into the studio for The Winery Dogs 'Hot Streak' record. There's a song, in particular, called 'The Lamb,' with a middle solo section where you can really hear the Tech 21 RK5 direct.

"So this pedal is very versatile, it's very convenient, extremely reliable, built to perfection." -- Richie Kotzen

Photo by Michael Mechnig

The Richie Kotzen OMG Signature Overdrive
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Daniel Kongos

Kongos

FRESH OFF THE CHART-TOPPING SUCCESS OF "COME WITH ME NOW," THE BAND OF BROTHERS LOOK TO RECAPTURE LIGHTNING WITH *EGOMANIAC.*

by Alan di Perna

▶ **"FIGURING OUT HOW** to mix a record well is obviously a never-ending art," says Daniel Kongos, guitarist for the alternative/pop band Kongos. Having recently completed the band's third album, *Egomaniac*, Daniel has been thinking a lot of late about how the electric guitar slots into 21st century record production. And if the success of *Egomaniac*'s slide guitar-driven debut single, "Take It from Me," is any indication, Daniel and his siblings—Dylan, Jesse and Johnny Kongos—have aced the art of crafting compelling tracks that meld high-powered electronics with timeless rock crunch.

"We definitely had a lot more electronic influences on this album," Daniel says. "As we started recording, we found we were using a lot of synth sounds. So it's definitely different than our last record [*2012's* Lunatic]. It's slightly poppier, and lyrically it's more cynical and ironic."

Daniel speaks in an accent tinged with echoes of South Africa, London and Arizona—all places where he's lived, and locales that have colored Kongos' sound. The big, stomping, accordion-driven groove of tracks like *Lunatic*'s modern rock radio hit, "Come with Me Now," has its roots in South Africa's good-time Township Jive style.

"There's definitely a bunch of traditional South African music there," says Daniel, "and the guitar is really influential."

Daniel, Dylan, Jesse and Johnny are the sons of South African singer and songwriter John Kongos, who encouraged his offspring in their musical career. Daniel studied piano before turning his attention to guitar at around age 14, spellbound by Jeff Beck's playing on Roger Waters' *Amused to Death* album. All the brothers play guitar. Bassist Dylan's discovery of lap steel, and use of it on several Kongos recordings, is what prompted Daniel to get into slide guitar. All the siblings contributed guitar parts to *Egomaniac*, which they recorded in the studio that their dad built in the basement of the family's home in the upscale Phoenix suburb of Paradise Valley.

But the main guitar role is definitely Daniel's, who played a couple of Fender Stratocasters through a variety of amps. While he used a plexi Marshall for a few parts, usually to accentuate the band's larger-than-life drum grooves, he generally prefers to use smaller combo amps, such as a Fender Champ and 19-watt Chandler, in the studio. "I really like small amps for solo sounds especially," he says. "They automatically take out the unnecessary low end, so the lead sits in the mix perfectly. And we used different preamps to drive different amps both before and after the fact. Sometimes we'd take a lead and throw it through an Avalon distorted preamp and mix a bit of that distortion into the final sound."

And as Kongos hit the road to support *Egomaniac*, they're finding that their eclectic, tuneful studio craft translates beautifully to the concert stage. " 'Take It from Me' works really well live," Daniel notes. "Anytime you play that groove for an audience, it's bound to work."

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? INQUIRER
JOE DUPLANTIER
OF GOJIRA

Joe Duplantier performing at the Heavy Montreal Festival on August 8, 2015

MARK HORTON/GETTY IMAGES

■ What influenced you to pick up a guitar?
I was attracted to musical instruments when I was a kid. I started playing piano when I was seven, and I played for 10 years. My cousin was a guitar player back then, and one summer he showed me a few chords and I was just fascinated. Also, it was easier to carry around than a piano.

■ What was your first guitar?
An old classical guitar that my mom was using when she was a teenager. It was all broken and beat-up. But I was just fascinated by each note I could get from that old piece of crap. And then my dad bought me my own classical guitar. So I started playing Sepultura and Death songs on the classical guitar.

■ What was the first song you learned?
It was "Fade to Black" by Metallica. The intro was working pretty good with my classical guitar. After a while, I got tired of playing the intro and I started to learn the full song. And then pretty quickly after that I started to write my own songs.

■ What do you recall about your first time playing live?
It was really difficult to play the things that I was able to play in my bedroom or in the rehearsal with the band. I remember I was feeling comfortable in these situations, but then I got onstage and I was petrified. I was really nervous and I wasn't able to play…I was frozen. My fingers were stiff and everything became really challenging. Even the most simple notes, the most simple chords, would sound like shit, all of a sudden, onstage. Also, I couldn't hear myself very well. It's still a challenge to play simple things onstage sometimes.

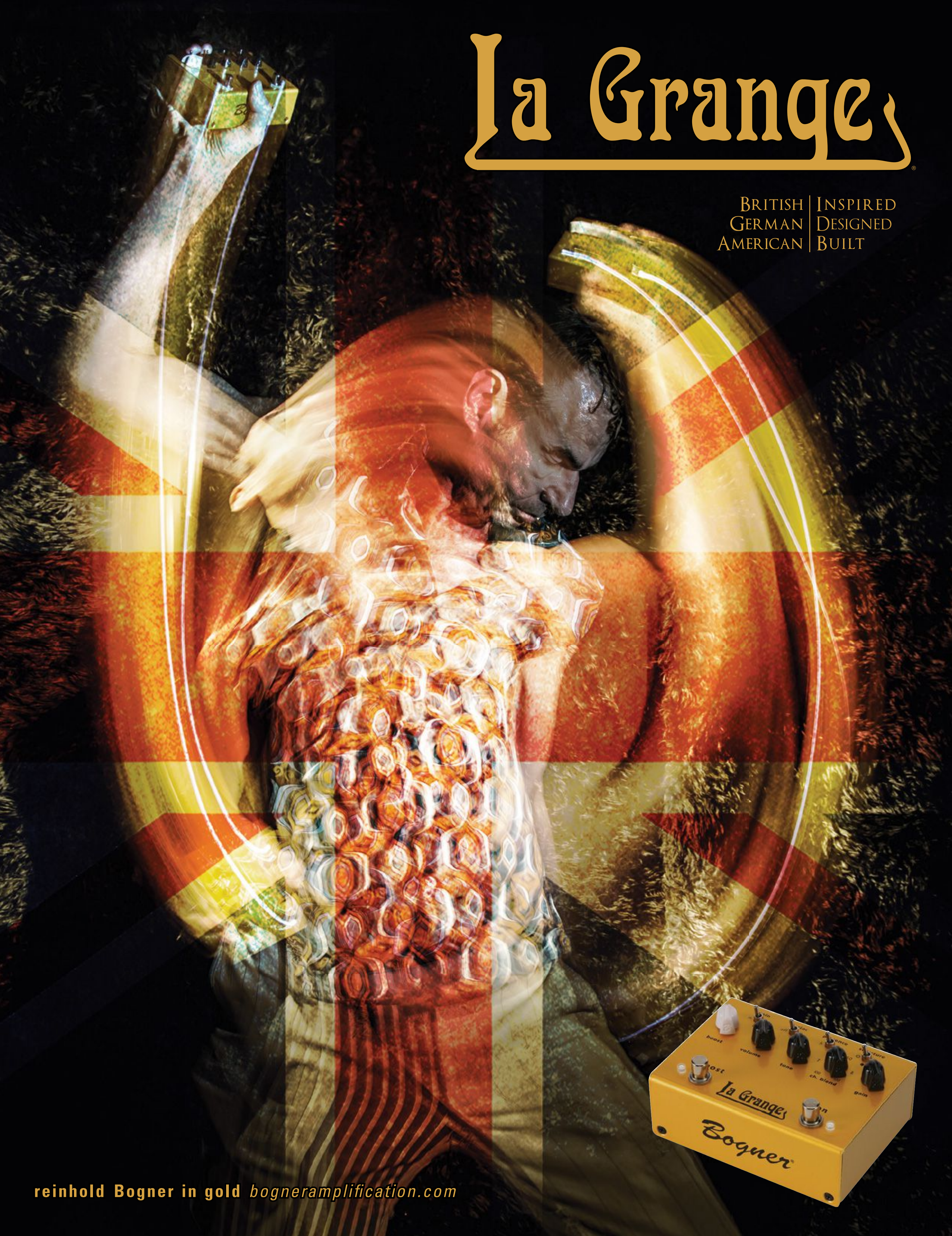
■ Ever have an embarrassing moment onstage or a nightmare gig?
All my first shows were very embarrassing. Because I felt that I wasn't good enough to be on the stage and I was very self-conscious. So my first gig, I put my hair in front of my face and turned my back to the audience. And then I had nightmares about being onstage naked.

■ Is there a particular moment on the new album, *Magma* (Roadrunner), that makes you proud as a guitar player?
Yes, the song "Magma." I really tried to experiment on the guitar and go places I never went before. For example, there's this arpeggio that is kinda challenging. It took me forever to record that part. And in what I would call the verse part, there are pinch harmonics where I have to move my right hand to get different notes. So I'm limited by this physical reality of the pinch harmonic. You can only get certain notes, so I came up with a melody that used those notes—and it's a very, very challenging thing to play. I don't know how I'm gonna pull it off live…*yet*.

> ***"I put my hair in front of my face and turned my back to the audience. And then I had nightmares about being onstage naked."***

■ What is your favorite guitar or piece of gear?
My signature model guitar, the Charvel that I designed. It has a Tele shape and a crushing sound and I'm really happy with this guitar…I can get a really vintage sound or very distorted, precise kinds of sounds.

■ Do you have any advice for young players?
Try to find your own approach to the instrument…and *work*. If you want to become a professional, it's work, work, work. The right hand does a certain job and the left hand does another kinda job—work on coordination first, and work to a metronome. A lot of metal musicians try to go fast and do technical stuff right away, but they never think of working on the simple stuff. That's where it starts—with the simple stuff. Learn now to play slowly, and then you'll be able to go faster and play tighter. *—RANDY HARWARD*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White Zombie in the mid Eighties, (left to right) Sean Yseult, Ivan de Prume, Tim Jeffs and Rob Zombie

I Was a Teenage Zombie

GUITARIST J. YUENGER UNEARTHS THE EARLIEST RECORDINGS FROM HIS FORMER BAND WHITE ZOMBIE AND ASSEMBLES THEM INTO A KILLER BOX SET.

By Alan di Perna

FOR J. YUENGER, remastering the new White Zombie box set, *It Came from N.Y.C.*, was a labor of love. Yuenger was White Zombie's guitarist during the height of the band's popularity, from 1989 through 1998. But the material on *It Came from N.Y.C.* mostly dates from before Yuenger joined White Zombie, the 1985–89 period that saw the now-iconic group rise from Manhattan's noise rock underground. So the remastering project gave Yuenger the chance to get close to the music that preceded his arrival in White Zombie, as well as his own earliest recordings with them.

"It was a real history lesson," he says. "The White Zombie membership stayed pretty constant except for the guitar player's slot, of which I am the fifth. So hearing the radically different styles of the first four guitar players, and listening to the band learning to adapt to each new player, was fascinating."

The box set includes all of the recordings that White Zombie made between '85 and '89, most of which are extremely rare. For example only 300 copies of their debut seven-inch disc, *God's on Voodoo Moon*, were ever pressed, and only about 100 sold. The four songs from this disc, as well as the two that were on its 1986 follow-up seven-incher *Pig Heaven*, are all included in the box set, as well as six ultra-rare outtakes from these early sessions. But that's all there is in the way of bonus tracks.

"The band was very very poor at the time, so they weren't recording a lot," Yuenger says. "They would go into a studio, basically play their set live and mix that. And that's what those records are. That's all they could afford to do."

Yuenger mastered the project at his studio inside the offices of Waxwork Records in New Orleans. "The White Zombie stuff I tried to do after-hours," he says, "because a lot of it is pretty abrasive. I didn't want to bother anybody."

Two recordings from 1989, the *Make Them Die Slowly* album and *God of Thunder* EP, hold the most personal associations for Yuenger, who joined White Zombie as touring guitarist for the former release and made his recording debut with the band on the latter disc.

"Considering that *God of Thunder* was recorded right after I joined the band—when I was young, starving and really just struggling to pull my weight—I am pretty impressed with it," he says. "It's a good feeling."

Yuenger also helped amass material for the box set's lavish 108-page hardcover book and the first ever "Shirtography," a chronicle of every White Zombie T-shirt ever produced. "We tried to make it as attractive and action-packed as possible," he says of the box set package. "If I was a fan, I'd be pretty into it."

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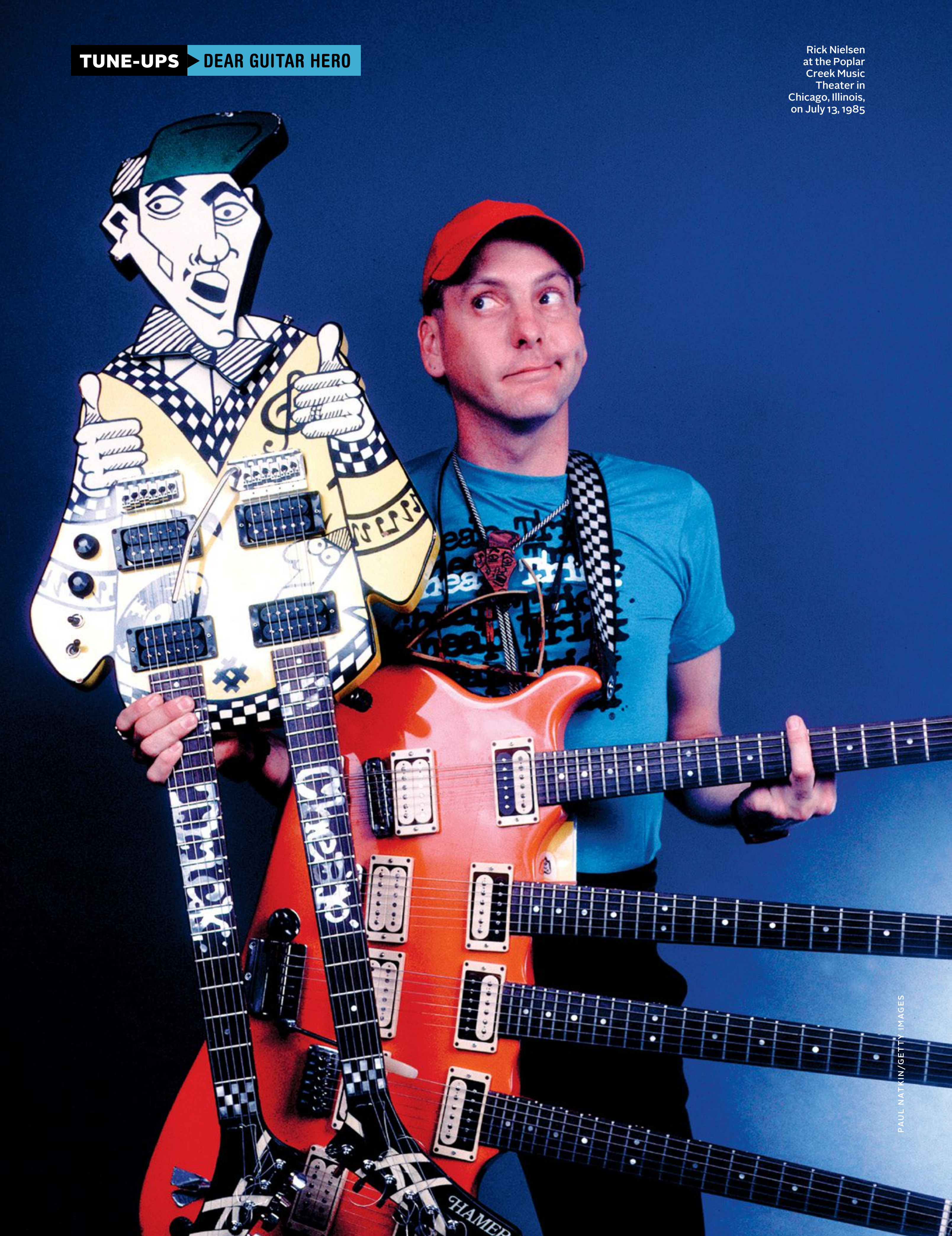

Rick Nielsen at the Poplar Creek Music Theater in Chicago, Illinois, on July 13, 1985

PAUL NATKIN/GETTY IMAGES

RICK NIELSEN OF CHEAP TRICK

This 2016 Rock and Roll Hall of Fame inductee has penned such timeless classic-rock hits as "I Want You to Want Me" and "Surrender" and owns more guitars than you or almost anybody else. But what *Guitar World* readers really want to know is...

Interview by Tom Beaujour

Q: WHO ARE YOUR TOP THREE FAVORITE GUITAR PLAYERS OF ALL TIME?

—JASON MORRIS

I love Pete Townshend and I'm still knocked out whenever I hear Hendrix, but Jeff Beck is definitely number one and has been ever since I heard the Yardbirds back when I was a kid. Everything he did was unexpected and cool...like, "God, I wish I could play like that." He wasn't as structured as other players were and wasn't soloing like Duane Eddy or Chet Atkins or that kind of stuff; he simply did things that no one else would ever think of or dare to do. Also, he would play for the song, so when a solo came in, it never took away from anything. It was another musical highlight.

With Pete Townshend, I just love everything he does as well. His lead playing on the Who's *Live at Leeds* is phenomenal. In 1979, we were on a bill at the Open Air Rock Festival in Nuremburg, Germany, with AC/DC and the Scorpions that the Who were headlining. Townshend walked up to me backstage and asked me, "Rick, how did you get that great guitar sound on 'I Want You to Want Me' on the *At Budokan* album?" I was like, "What? You made *Live at Leeds*!" It was so funny, just like, what question would Pete Townshend never ask you if he ever actually talked to you.

Q: You throw picks into the audience continually during your shows, and at the end of the set you throw out an album cover with picks taped to all the edges as well. Have you ever injured anyone or have you developed a technique to avoid that? *—Tyson Scanlon*

As far as the picks are concerned, I think that people *like* to be injured by me! [*laughs*] But we've never had anyone complain that I put their eye out or anything. Once in a while though, people in the audience get a little roughed up scrambling and fighting for the stuff I toss out—which is one of the reasons I keep throwing stuff, so people know there's more coming and won't fight over it. As far as the record covers, a few people have been hit pretty good with those, but luckily we don't have the actual vinyl in the sleeves, so that helps.

Q: Do you ever talk to Jon Brandt or Pete Comita, the two bass players who replaced Tom Petersson when he left the band from 1980 to 1987? *—Kim Sanders*

Pete Comita I never hear from, but I see Jon Brandt about once a year—he's such a good guy. He's got a thriving horse ranch and horse bedding business here in Illinois with his wife and I think he also still plays once in a while. So he's doing just fine.

Q: I saw you guys play recently and your sound was killer. What amps do you use in your live rig? *—Adam Tuzzio*

There are about three amps that are running full time. Backstage, I have a Randall Isolation box speaker that is powered by my Fender Deluxe Reverb that was modified by Paul Rivera of Rivera Amplification. That sound gets sent to the front of house as well as into my in-ear monitors. Then the other amps will be a rotating combination of other things. I recently had all of my vintage amps restored and am using them live again. I had them on the road until about 1981 and then they went into our warehouse where they were basically gathering dust and getting rusty. There's a bunch of different colored Marshall heads and bottoms, some Selmers, and the Orange 80-watt 2x12 combo that I used to record almost the entire first Cheap Trick album back in 1976. I bought that amp at Cliff Cooper's Orange Music store when I was in London in 1968 or 1969, right after he had started building his own amps.

Q: Most people think of Cheap Trick as a happy "power pop" band, but a lot of your earlier songs like "Auf Wiedersehen," "Oh Candy," and even "He's a Whore" touch on really dark subject matter. Why did you move away from material like that on later records? *—Paul Wilms*

I do what I do and I'm not trying to please everyone. What we do was never unidirectional or about one topic. In fact, when we were making our first record, I asked Tom Petersson our bass player whether he thought that I should use songwriting aliases because the songs all sounded so different that people wouldn't get me as a songwriter. I just wanted to write about stuff that was happening in real life and that's not just love songs about your girlfriend.

Q: If you could play only one of your guitars for the rest of your life, which one would it be? *—Kurt Warnick*

For live, I would say my original Hamer Standard, which is shaped like a Gibson Explorer. That shape really captures what my personality is and it just feels good to me. In the studio, though, my first choice is usually my 1959 Gibson Les Paul. That's always a good starting point.

Q: You had a family before Cheap Trick got signed. Was it hard to hold on to your dream with all of the financial and time pressures? Was your wife okay with your choice to

Nielsen performing with Cheap Trick in 2015

keep being in band even if it wasn't the "responsible" thing to do? I ask because mine isn't!

—Paul Ellis

Well, my wife is complicated like anybody but she's very understanding and she knew what she wanted in life and I knew what I wanted in life, and it's nice that we're together doing that. She always wanted to have a family whereas I'm an only child so I grew up not knowing what it was like to have brothers and sisters around, but I wanted to play music and she allowed me to do that and I loved her enough where we ended up having kids and a life and we're still together...do you want me to get her? I think she's in the other room. [*Walks away from the phone for several seconds*]. Alright, Tom, here's my lovely wife Karen!

KAREN NIELSEN Hello?

GUITAR WORLD Hi Karen! We were just asking Rick a question from one of our readers about whether you were okay with him being in a band.

KAREN NIELSEN I don't think that when you love somebody it's a choice. The only way for a couple to be happy together is when you're both happy individually with what you're doing, I wanted to stay home and have kids and he wanted to be a musician and be on the road. And we had four kids so I followed my dreams and he was on the road so he followed his.

Q: Do you feel like hell the morning after a show? I ache just watching you run around the stage all night.

—Danny LaRuso

I actually usually feel pretty good afterward and I really enjoy the workout—it's like my aerobics lesson for the day. The only time I have a problem is when I have to get in a vehicle after we play and sit there in a cramped position for a couple of hours to drive to the next place. Then I get super stiff.

Q: WHAT'S THE BEST PIECE OF ADVICE YOU WERE EVER GIVEN BY ANOTHER FAMOUS MUSICIAN?

—JOHN LAWRENCE

Hmmmm. I can't really think of anything off the top of my head, but I can tell you what advice I give people: Have a good work ethic. You've got to practice, practice, practice. I'm not telling you what to practice—that's up to you. I took one guitar lesson, and they wanted me to play "Mary Had a Little Lamb" or "Michael Row the Boat Ashore," and that was the last guitar lesson that I ever took, so I taught myself what I wanted to know.

There have always been better players than me and there have always been better songwriters than me, but I was never trying to act like or think that I was the best there is. But I like the idea, I like the process, I like what I do, and I never wanted to be anybody else. You've got to play like you mean it and play what you like.

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Nails

THE NEW LEADING FORCE IN THE EXTREME METAL GENRE LAYS DOWN A FACE-MELTING CHALLENGE FOR ALL WITH *YOU WILL NEVER BE ONE OF US.*

By Richard Bienstock

NAILS' MUSIC HAS BEEN categorized as everything from hardcore punk and death metal to grindcore and powerviolence, among various other subgenres. Which, in the end, is just many different ways to say the Southern California–based trio's sound is as extreme as extreme gets. Indeed, on their new and third full-length, *You Will Never Be One of Us*, produced by Converge guitarist Kurt Ballou, songs don't so much as unfold as detonate like shotgun blasts. Furthermore, many of them, like the caustic "Friend to All" and the throttling "Parasite," go from start to finish in less than 60 seconds, speeding by in a blur of corrosive riffing, pummeling drumming and the shredded vocals of singer, songwriter and guitarist Todd Jones. Regarding his tendency toward power and concision, Jones says, "I don't do things based on principle, like, this song should have three verses and three choruses because that's what songs typically have. I've never worked like that. I just do what feels natural. I go with my gut, and I write songs from my heart."

That sort of passion is at the core of Nails' ethos, and is something that is expressed explicitly in the new album's title and title track. Explains Jones, "The idea of 'You Will Never Be One of Us' is about dedicating your life to something, and then seeing someone come around who takes more than they give and who you know is there for the wrong reasons. When I talk about 'us,' I mean the community that listens to Nails and that Nails is a part of. It's an inclusive thing that means so much to us."

A hardcore music lifer, Jones says that his aim when he first formed Nails almost 10 years ago was "to be a mixture of metal, punk and hardcore," and he points to Slayer, Napalm Death and Discharge as the three primary influences on their sound. And while *You Will Never Be One of Us* is imbued with the same sort of searing aggression and bracing intensity of those bands, the singer also acknowledges that his intention this time out was to "make a record that was maybe a little catchier than our last one. We tried to give people something to chew on, and some stuff they would remember."

Todd Jones

JIMMY HUBBARD

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CELESTION

(from left)
Luke Kilpatrick,
Jeff Ling,
Winston McCall,
Jia O'Connor and
Ben Gordon

Parkway Drive

BALANCING ACT

THEY MAY PLAY SOME OF THE MOST AGGRESSIVE AND VICIOUS MUSIC ON THE METALCORE LANDSCAPE, BUT DEEP DOWN THE FELLAS IN **PARKWAY DRIVE** ARE JUST A BUNCH OF FUN-LOVING SURFER DUDES FROM DOWN UNDER. THIS IS THEIR STORY.

[BY JON WIEDERHORN ✻ PHOTOS BY JUSTIN BORUCKI]

ON A SUNNY DAY IN September 2015, about two weeks before Parkway Drive were scheduled to launch an Australian tour for their fifth album, *Ire*, guitarist Jeff Ling took his surfboard out to a beach in his hometown of Byron Bay in New South Wales. He paddled out into the water and waited for a good wave. When one approached he clambered onto his board and caught the barrel of the wave, riding it as it built in height and strength. As it started to crest, he shifted his weight and his left foot slid toward the back of the board. He tried to catch his balance by moving his right foot slightly forward, but to his dismay his foot slipped and he found himself in a full split.

"It put a lot of pressure on the leg and it set my hamstring off like a shotgun," Ling says backstage before a show in Louisville, Kentucky. "I felt this blinding pain all up my leg and I fell off my board. I had to hop all the way up to the car park, and then I went to the hospital."

Ling was diagnosed with two ruptured tendons and a torn ligament in his hamstring. Doctors used metal screws to reattach the ligament to his "butt bone." Though the operation was a success, the guitarist was still in a wheelchair at the end of the month when Parkway Drive started touring. Since he couldn't walk, let alone leap from amp stacks, he played his ESP E-II JLM-II signature guitar sitting in a wheelchair, and used his uninjured leg to kick himself back and forth across the stage.

"You'd think you'd be pretty immobile in that state, but you can move around quite a bit," says rhythm guitarist Luke "Pig" Kilpatrick, who plays his own ESP E-II signature. "It's actually more fun to play in a wheelchair than standing up on the stage."

Kilpatrick would know. Four years ago he was surfing not far from where Ling took a tumble when his board snapped, fracturing his tibia in two places when he tumbled into the water. One quick leg cast later and the guitarist was wheelchair-bound for two tours.

With the exception of surf accidents, being from Byron Bay has been surprisingly advantageous for Parkway Drive, allowing them to develop at their own rapid pace, far from the rest of the scene. As a result, Ling, Kilpatrick, vocalist Winston McCall, drummer Ben "Gaz" Gordon and bassist Jia "Pie" O'Connor (the only non-original member) learned to play galloping, roaring metalcore without resorting to an illegible logo or sadistic moniker; Parkway Drive is the name of the road where their first rehearsal space was located.

"When I was 11, I loved heavy music, but I could never understand why everyone else who liked the same bands had long hair, wore black and had these huge boots," Kilpatrick explains. "I just wanted to look like I always have, but I also wanted to play heavy music."

"We're all happy being ourselves, wearing surf shorts or whatever," agrees Ling. "So right away, we didn't seem like all these other bands with some shit-brutal name and a dress code. And maybe kids could relate to that."

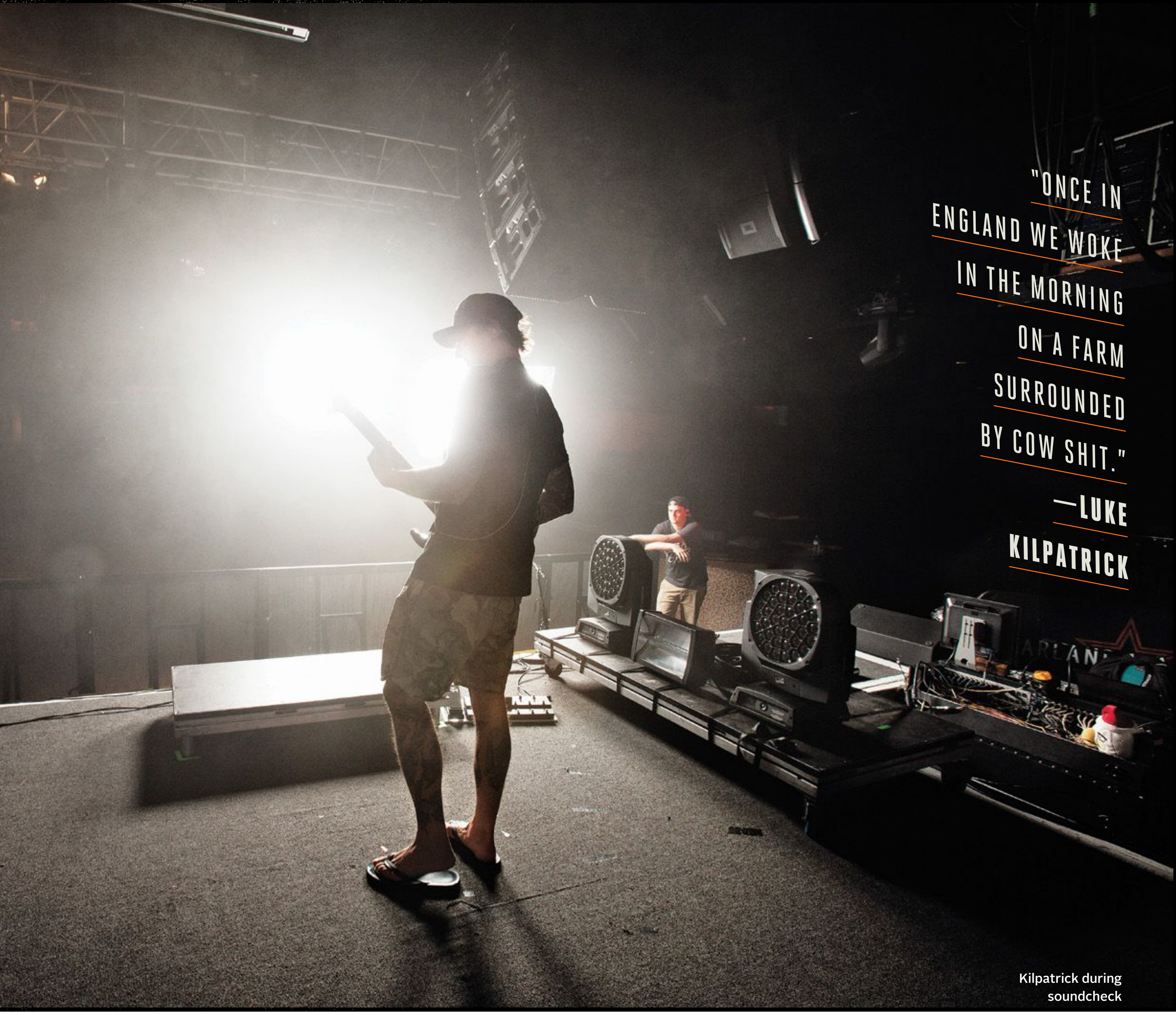
From their formation in 2003 until their fourth album *Atlas* nine years later, Parkway Drive steadily improved as musicians and songwriters. Each release was more diverse and better crafted than the last. The riffs and leads were more original and the breakdowns were placed with more tact than that exhibited by most of Parkway Drive's peers. With each step, the band's fan base grew.

By mid-2010 all three of the group's records were Gold in Australia, and in 2012 *Atlas* debuted at Number 32 on the *Billboard* album chart. Parkway Drive supported the release in the U.S., headlining above Miss May I, The Word Alive and Veil of Maya, and they were a highlight of 2014's Warped Tour.

Shortly after they started touring for *Atlas*, Parkway Drive started writing the album that would become *Ire*. During the next three years they grew dramatically from a solid metalcore band to a musically eclectic outfit, alternately influenced by Metallica, Iron Maiden, Faith No More and Avenged Sevenfold.

"We have always listened to very varied music, but for some reason we just stuck to the same formula of writing we had when we first started the band," says McCall. "It was comfortable because that's all we really knew. And we had a specific sound that people liked. But after 12 years of doing that, we got bored and wanted to try something different."

With Ling at the forefront, Parkway Drive abandoned most of the breakdowns they had clung to like life rafts, and replaced them with a variety of music styles and metal techniques, from euphoric anthems to seething



"ONCE IN ENGLAND WE WOKE IN THE MORNING ON A FARM SURROUNDED BY COW SHIT."
—LUKE KILPATRICK

Kilpatrick during soundcheck

staccato thrash.

"I looked at this album as a real test of my musicianship," Ling says. "I wanted to take it as far as I possibly could and it pretty much drove me crazy by the end because I kept second-guessing myself. But I wanted to push the boundaries of what I could do."

Nowhere is this more evident than on the first single "Vice Grip," which couples sustained commercial-sounding rock chords with tuneful guitar licks, and ties them together with a fist-pumping chorus, replete with, "Yeah, yeah, yeah!" vocal chants. The song was a watershed moment, inspiring the band to experiment with the Middle Eastern hooks of "Crushed," the mystical Indian melodies of "Vicious," the violin and piano embellishments of "Writings on the Wall" and the classical guitar of "A Deathless Song." But when Parkway Drive started writing "Vice Grip" the song was as fast and pounding as anything from *Atlas*.

"At the very beginning, it was more of a traditional hardcore Parkway song," Ling says. "I just kept modifying and changing and tweaking it because every time I did that I thought it was moving in a better direction. From start to finish, it took two years to properly sign off on that song. But once that happened, it felt like I had broken through and there were no longer any limitations."

"At one point we were debating whether or not to put out 'Vice Grip' as the first single because it was so different for us," says Kilpatrick. "In the past we wouldn't have had the guts to do it, but this time it made sense because it was in line with our whole approach for the album. And now it's the biggest song in our set."

The unconventional evolution of "Vice Grip" is emblematic of Parkway Drive's career. Seemingly unwise and odd moves have repeatedly paid off, including intentionally booking shows in prime surf locations, touring the world before an international record deal was in place and hiring the band's virtually unknown front-of-house sound guy to produce *Ire*. In part, the atypical business decisions have stemmed from Parkway Drive's devel-

"I WAS ONSTAGE WEARING BOARD SHORTS AND MY SOCKS PULLED UP. I WAS JUST CLUELESS." —JEFF LING

opment outside of music industry central. Since they didn't know the rules from the start, they didn't have to follow them, and whenever they encountered problems they concocted their own solution.

BYRON BAY, WHERE EVERYONE IN the band grew up, has a population of 5,000 and in the Eighties and Nineties the town had no music scene and zero rock radio stations. The guys in Parkway Drive didn't discover metal until they heard it used as background music on surf videos they watched as kids. Ling was the first to pick up a guitar, but while he started dabbling at age eight, he only took lessons for two years, between the ages of 15 and 17.

"I wish I took more lessons when I was younger," he says. "If I was trained better, I'd know what key I was playing in and what scale to solo in instead of just figuring out everything by ear and playing whatever sounds good to me."

Though Ling taught himself to play, he practiced for hours a day from a young age, so by the time he hit intermediate school he was on his way to becoming an accomplished shredder.

By contrast, Kilpatrick, who still can't play a minor pentatonic scale, picked up guitar when he was 14 after he saw a friend playing hardcore and punk songs. He took lessons for a few months, just long enough to learn how to play power chords, then quit formal instruction and started a hardcore band. Around the same time, McCall and Gordon formed the group Think Straight with other players who didn't work out. When Kilpatrick's band broke up, Gordon invited him to join. At first, McCall was reluctant to play with the sloppy guitarist.

"I didn't care that he couldn't play, I just hated him because he was an asshole," McCall reveals. "He still is. But he was one of the 'cool kids' and he made fun of me because, at that point in time, I wasn't living directly in town. I was about 10 minutes away and I wasn't in the popular surfing gang."

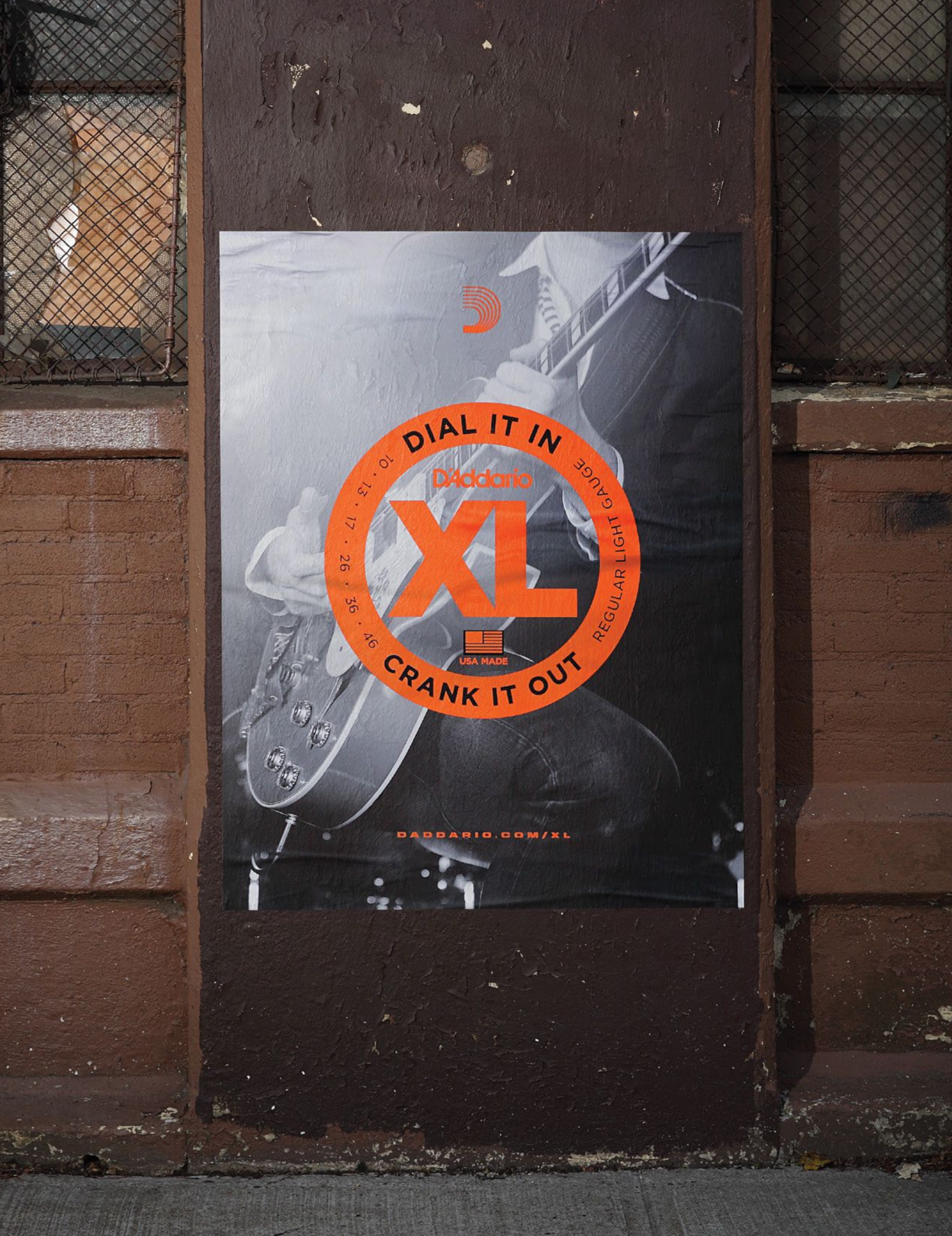
McCall let go of his grudge, and the revamped Think Straight played local shows for a couple dozen kids, including, unbeknownst to them, Ling. Though McCall and Gordon were psyched about the attention, they were frustrated by their musical limitations and decided they needed a better songwriter and player. That's when Gordon recalled a guy who used to live next door, who was two years older than him, but could play lead guitar. Since all the kids went to the same intermediate school it didn't take long for them to track down Ling and ask him to join.

"I honestly never had any intention of playing in a band," Ling says. "I started playing because I enjoyed it. The whole concept of being in a band didn't even hit home. But then I thought, Okay, I'll give it a shot, and I wound up loving it."

In early 2003, when everyone but Ling was in his mid-teens, Think Straight changed their name to Parkway Drive, wrote a batch of raw, screamy tunes filled with breakdowns and self-indulgent solos and booked their first show at the Byron Bay Youth Center. Coincidentally, I Killed the Prom Queen's vocalist, Michael Crafter, was in town from Adelaide to visit his girlfriend the night of the gig and decided to check it out.

"It was horrible," Ling recalls. "I was terrified. I won't pretend I was cool. I had never played in front of people and I never thought about what it would be like. I was onstage wearing board shorts and my socks pulled up. I was just clueless and I don't really think we played well."

Crafter disagreed, and invited Parkway Drive to record a split single with I Killed the Prom Queen, which had already recorded an EP and an album and were considered rock royalty in small-town Australia. In May 2003 the *I Killed the Prom Queen/Parkway Drive* split EP came out. The two bands played shows in Australia and when Parkway returned home Prom Queen's label Resist offered the band a domestic deal. In 2004, Parkway Drive released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Parkway Drive on the bus outside the Starland Ballroom in Sayreville, New Jersey.

the cleaner, but equally hyperactive, *Don't Close Your Eyes* EP, and the next year they did what none of their country mates had done. They sent their EP to Killswitch Engage guitarist and producer Adam Dutkiewicz and asked if he would produce their debut album. When he agreed, they flew to Western Massachusetts and spent two weeks recording *Killing with a Smile* at Zing Studios. To minimize expenses, Parkway Drive tracked the album in a mere two weeks, then flew straight back home.

While the record sounded like Killswitch with far more breakdowns, it was well-received in Australia. But Parkway Drive couldn't find a label to release it in Europe or the U.S. So the members borrowed money from their parents and flew to Europe on their own. They booked their own shows; when they were lucky, they opened gigs for local bands and played to a handful of cross-armed audience members. Then they piled into their rented van and drove for hours to another, more remote location. To save hotel costs they pulled off the road when they were tired and crashed outdoors.

"We couldn't see the sense in paying $100 a night to sleep when it was beautiful outside and we all had sleeping bags," says Kilpatrick. "Once in England we woke in the morning on a farm surrounded by cow shit."

"Also, having mosquitos biting your face up all night isn't especially pleasant," adds Ling. "And ultimately sprinklers going off in yards aren't real fun either. But we did what we had to do."

In 2007, Parkway Drive returned to Zing Studios to work with Dutkiewicz on their second album *Horizons*, which was picked up in the U.S. by Epitaph, making Parkway the only metalcore band on the label. The group scheduled its first U.S. tour, applying their well-worn overnight regimen with slightly less success. Sometimes they were woken up and shooed away like homeless men. A couple incidents even involved local authorities.

"We'd parked our van in various neighborhoods and just crash there," Kilpatrick explains. "That tended to freak out the people who lived there because they saw this random van parked near their house. They thought we were terrorists and called the police."

When Parkway Drive got home from their *Horizons* tour they started writing 2010's *Deep Blue*, which was produced by Joe Barresi (Bad Religion, Coheed and Cambria) and debuted at Number 39 on the *Billboard* album chart. By the end of the tour cycle, Parkway Drive were making enough money to tour in a bus. Since then, they've traveled in relative comfort and played sensible itineraries booked by professionals. Of course, that hasn't exactly curbed their shenanigans. They've leapt from high cliffs into the water, bungee jumped off bridges and engaged in mid-drive piss bottle battles.

A few days before talking to *Guitar World*, Parkway Drive were playing a venue in Charleston, South Carolina, that didn't have showers. So they got creative. "We showered under a fire hydrant in the middle of a parking structure and got yelled at by the police," McCall says. "They told us it's not a third world country and we're not allowed to do that. They came running over so we scrambled back into the bus and drove away. Fortunately, they didn't try to follow us."

Such behavior is somewhat surprising coming from men in their thirties who have a decade of touring experience. And Parkway Drive can't blame their stupid antics on drugs or alcohol since none of the members drink at home and they only partake in moderation on tour.

"We're just active people who like surfing every day," Kilpatrick shrugs. "When you grow up by the beach you always have that drive to do something physical. So staying up late and drinking and getting smashed isn't fun for us. We'd rather act stupid and have a laugh with clear heads."

"We don't take ourselves seriously, but we take our music *very* seriously," Ling explains. "If you sit around at a venue drinking all day you're not going to perform well. I think a lot of bands have a really narrow way of looking at touring. They have this mentality where they go, 'Oh, I'm stuck here in the club until we go on. I'm bored shitless so I'm going to get trashed.' Our attitude when we get to a venue is to leave and go for a walk, play golf, go swimming, jump off a bridge—whatever, because we don't *need* to be stuck there. When we travel around the world we actually want to see the world."

> "WE DON'T TAKE OURSELVES SERIOUSLY, BUT WE TAKE OUR MUSIC VERY SERIOUSLY." —**JEFF LING**

Like every other touring band, Parkway Drive spend dozens of hours a week inside their bus, and the musicians have discovered ways to maximize their time without spending all day playing video games or watching repeats of *The Simpsons*. And it's here that Parkway sometimes reveal their maturity. Kilpatrick often works on band business—right now he's grappling with the ins and outs of U.S. tax law—and Ling practices guitar and writes and demos new material. The contrast between silly bridge-jumpers and the dedicated musicians may seem stark, but Parkway Drive don't give it a second thought; it's what they know.

"Sometimes when we're in the middle of nowhere I get homesick," says Kilpatrick. "And then I stop myself and think about how lucky I am that I don't have to conform to normal society ways of living. I can be as stupid or serious or social or introverted as I want. And I think that keeps my mind fresh and keeps me young at heart." GW

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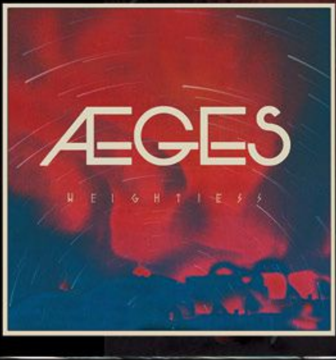
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Prince

GUITAR WORLD • AUGUST 2016

Purple Reign

Possessed of flash, funk, finesse and fury, Prince takes his rightful place as one of the greatest guitarists of his generation. And if you're not ready to hear that, it's time to open your ears.

On the sad occasion of Prince's untimely death, *Guitar World* proudly presents an in-depth musical appreciation of a guitar master.

BY JOSHUA ROTHKOPF

PRINCE WAS ONE OF US. HUMAN, YES. TALENTED, FOR SURE. His death in April at age 57 is shocking and a shame, especially for someone with all his physical gifts intact. And unlike some of the megastars he jostled by on his way to the top—especially the ethereal, fragile Michael Jackson—Prince was earthy and sexual. This was a guy who clearly enjoyed having a body, who loved other bodies and celebrated them.

A list of his song titles could make an anatomy textbook burst into flames: "Peach," "Soft and Wet," "Hot Thing," "Sugar Walls." He was a sexually charged, creative force who died too young.

But by saying Prince was one of us, we mean one of *us*: a *guitarist*. An extraordinary one. He could dance like a goddamned genius, compose ballads that would break your heart, reinvent the popscape and perform entire albums by himself, but mainly—and above all—Prince could shred.

This hasn't always been obvious. *Purple Rain*, a guitar-rock masterpiece as deserving of study as any album released in 1984 (including *1984*), was swaddled in sexy synths and futuristic dance beats. It wasn't what the denim-clad, hoist-your-lighters crowd expected. The lyrics made it even more uncomfortable: "I'm not a woman/I'm not a man/I am something that you'll never understand," Prince sings on "I Would Die 4 U," daring the listener to challenge his ambiguity.

To even the most casual listener, there's no denying that Prince's speedier licks on *Purple Rain* tracks like "Let's Go Crazy" or "When Doves Cry" could put a hair-metal extrovert to shame. But a deeper dive into the artist's extensive body of work yields a wealth of material that should be acknowledged by anyone with a true appreciation for guitar mastery, some of which is only now being discovered by the masses thanks to YouTube. One shining example is the solo that Prince unleashed at a 2004 Rock and Roll Hall of Fame ceremony. The clip has now been viewed 27 million times, and has been dissected by *The New York Times* and *Rolling Stone*. It may be the guitar story of the year.

The actual honoree of that night's performance of "While My Guitar Gently Weeps" was the late George Harrison, posthumously inducted a second time for his solo work. But by the time Prince lays waste to the invite-only crowd with a blistering firestorm of bends, machine-gun–cocking neck slides and wailing runs, only he will be remembered. During the solo, Prince leans back on a roadie, thrilling Harrison's son, Dhani, who smiles and gasps at the pure showmanship. And to top it all off, Prince tosses his butterscotch Hohner Telecaster skyward—it never seems to come down. Offscreen, a stagehand must have caught it, but it sure feels like an offering to George himself.

Remember, this all happens during a song renowned for one of the most classic solos ever recorded, by Eric Clapton, guesting at the ses-

NPG RECORDS

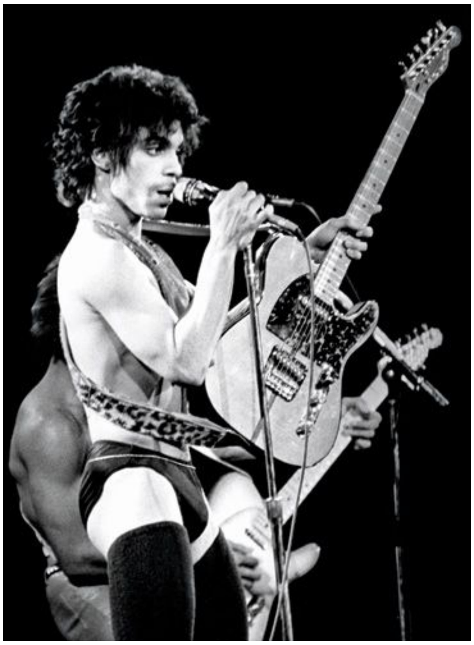
ABOVE ALL PRINCE COULD SHRED.

sions for what would become the Beatles' *White Album*. Now, undeniably, "While My Guitar Gently Weeps" has become a Prince song.

Is this the best live guitar solo of all time? We won't presume to answer that—nor will we take the fun out of your considering the question and arguing over it. But we will say this: It's a debate worth having. Only a guitarist would think to pull off such a theft of the limelight. Prince was no mere popstar. He stole the Grammys from Beyonce, herself operating at full bodacious wattage; he turned Radiohead's "Creep" into his own psychothriller at 2008's Coachella, reheating Jonny Greenwood's arpeggios into molten personal pain.

So call this feature our tribute to a guitar god in hiding, a chronology of a legendary career largely forged on the fretboard. Prince, we mourn you, and we salute you.

Any secret history of Prince's guitar chops would start, paradoxically, with one of his most exposed moments. The movie *Purple Rain* was seen by millions of people in the summer of 1984, including many kids who had to sneak into an R-rated flick with Apollonia in it. Go ahead and stream it. Like the record itself, the film starts with



(top) Donna Grantis and Prince together onstage during a 3rdeyegirl performance in 2014; (bottom) Prince onstage in 1980; (right) Prince at the 2007 Superbowl Halftime Show

TOP: MARGARET MALANDRUCCOLO/NPG RECORDS; BOTTOM: LENI SINCLAIR/GETTY IMAGES

"Let's Go Crazy"—scratch that. It starts with an unseen emcee's voice announcing, "Ladies and gentlemen…the Revolution." (How right he is.)

But exactly three and a half minutes into the song, the music takes a bizarre detour. The front line of the band starts hopping in unison, playing a furious descending riff—it's like Led Zeppelin with choreography. Prince lets loose a wild animal scream and sits down at the piano for a Jerry Lee Lewis–style smash solo. (None of this is on the album.) In his frilly purple frock and teased hair, he resembles Tom Hulce's manic Mozart in *Amadeus*, another musical genius cavorting on screens that year. This extended "Let's Go Crazy" wiggles into a dark, Van Halen–esque jam, seesawing through funk changes and heavy drama. You won't believe what you're seeing—or hearing.

"The expectation from Prince, as well as ourselves, was for each and every performance to be perfect—flawless," guitarist Donna Grantis tells *Guitar World* just a few weeks after Prince's death. As Prince's final co-guitarist in his tight-as-a-drum rock combo 3rdeyegirl, Grantis remembers uninterrupted grooves that could go as long as half an hour. "I wouldn't call it pressure—it was more of an excited energy. Like a boxer getting ready for a fight, rehearsals were our training ground. Instead of stepping into a ring, we stepped onstage. We wanted to put on the best shows people had ever seen."

Prince lived for those show-stopping moments: the stylized "look," the pose. He led his bands in the disciplined, martial manner of James Brown, cracking the whip on synchronized moves and bends. Dance lessons were part of the prep work for *Purple Rain*. His *Billboard*-topping 1991 hit "Cream" is said to have been written in front of a mirror—and even if that's not true, you want to believe it is.

All of this ended up creating a full-frontal visual assault: a cool-as-fuck artist who eclipsed his own six-string talents with sheer moxie. His guitar playing is easier to spot during the years before he had such signature bands as the Revolution or the New Power Generation, the time when Prince would enter a studio—a poor Minneapolis teen from a broken home—and emerge with demos on which he played every single instrument, sang and produced. After entertaining offers from no less than three major labels, the heavily promoted 18-year-old signed with Warner Bros. and released his first album, *For You*, in 1978.

What do people remember most from these early albums? Sultry disco numbers like "I Wanna Be Your Lover" and "I Feel for You" (later covered by Chaka Khan). Both from 1979's self-titled *Prince,* they conquered the dance floor. But Prince is also serving up Sly and the Family Stone–style overdriven meltdowns like "I'm Yours" or "Why You Wanna Treat Me So Bad?" with its Maiden-esque twin-guitar-solo exit. You have to dig to find these tracks. And just as it is with Nile Rodgers' Chic, Prince's funk-guitar playing requires some close listening to tease out the virtuosity.

Take a track like "Controversy," off the same-titled 1981 album. Built on a single two-note chord that's strummed, plucked, coaxed, cajoled and erotically massaged into all manners of excitement, the simple song invites a showoffy scale-blazer to cast a downward eye. But it's not so easy. Listen to the rhythmic precision, the years of hand training, the selective string-dampening. Prince repeats this trick throughout his career, on crystalline tracks like "Alphabet St.," its clean chords ringing out like a Memphis horn section, or "Kiss," with its unforgettable phase-drenched "turnaround" intro, straight from the funk bible.

"When it comes to funk guitar, Prince's playing is unparalleled," Grantis adds. "He was heavily influenced by the guitarists in James Brown's band, Jimmy Nolen and Phelps 'Catfish' Collins. He could improvise the tightest, most rhythmically precise funk riffs and play them with a swagger like no one else. There was an ever-present element of funk in everything he played."

Such finely honed scratch guitar talents were lost, though, on the beer-soaked audiences of the Rolling Stones. The band invited Prince to open for them, along with the J. Geils Band and George Thorogood, on their massively successful 1981 U.S. comeback tour. Only a few songs in, the bikini-bottomed Prince was booed off. (There's a sample from one of these angry concerts included on Prince's "Pop Life," his gorgeously sad single from *Around the World in a Day*: "Throw the bum out!" someone yells. Others join in.) The world wasn't ready for him.

Back at home, things were going better. The famous "Minneapolis sound"—a combination of heavy synths, electronic rhythms and lusty, forward guitar playing—was in ascendancy, thanks to Prince who invented the formula. By one way of hearing it, the Minneapolis sound is exactly what happens when a guitar player tries to make dance music: Those aren't just LinnDrum machines making their canned clap noises, but LinnDrum machines running through Boss distortion pedals. Prince took the gear of a guitarist and applied it to everything he did.

It all clicked on *1999*, the album that led to superstardom and brought a purple, polished, trenchcoat-clad whirling sex demon to MTV and households across America. The title track was a mechanized dance stomp in defiance of nuclear escalation (remember, this was Reagan's Eighties). Even more pivotally, "Little Red Corvette" became Prince's first top-10 hit, and the taste for fame hit him hard, inspiring him to put all that woodshedding to use—on wax and in front of the movie cameras.

An album that ultimately sold 22 million copies, *Purple Rain* is the sound of Prince's unclassifiable sci-fi pop catching fire with Hendrixian licks. Or maybe it's the sound of rock and roll get-

DONALD MIRALLE/GETTY IMAGES

TURNING THE WORLD'S MOST VIEWED SPORTING EVENT INTO A COMMANDING PERSONAL TRIUMPH, **PRINCE** DEMOLISHED THE **SUPER BOWL'S 2007 HALFTIME SHOW.**

ting more club-ready—girls could actually dance to this music, and they did. In either case, Prince never made another album like it again. That's yet another reason why he's not often thought of as one of the all-time guitar greats: Straight-ahead guitar rock, firing on all cylinders, was too limiting for him. (It was too easy for him as well.)

Instead, he dove into the trippy psychedelia of "Raspberry Beret," into piano balladeering and computerized funk ditties. One could still locate the guitar maestro, but it took devotion: "Alexa de Paris," a 1986 B-side, is the gloriously jazzy instrumental of Jeff Beck's wildest dreams, laced with slow-burn escalating leads and an orchestral sweep. It's the one track with the potential to make you rethink Prince entirely.

Tensions with Warner Bros.—completely in the dark vis-à-vis the new material—began to brew. When Prince finally got a double album together, 1987's majestic *Sign o' the Times*, listeners were treated to a guitar clinic: bluesy bends and shrugs (the title track), ultra-distorted cock rock ("U Got the Look"), soaring high-note majesty ("I Could Never Take the Place of Your Man"), down-the-rabbit-hole squiggles ("Play in the Sunshine"). But there was a ton of R&B here as well. Prince was inviting his *Purple Rain* audience on a sonic adventure. Not everyone came along.

That's the elephant in the room worth addressing (and we don't mean "Elephants & Flowers," off 1990's underrated *Graffiti Bridge*). How much did Prince's re-energized commitment to disco, funk and urban sounds ostracize him from the suburban audience that hoisted him to multi-Platinum success? Rock guitar made it go down a lot easier. It's worth noting that all three of Prince's U.S. Number One hits post *Purple Rain*—"Kiss," "Batdance" and "Cream"—feature prominent guitar solos.

Still, given all that Prince accomplished in his career, can he be called a victim of racial animus? He seized the reins of production, released a whopping 39 studio albums and created opportunities when none existed. But his posthumous ascendancy as a guitar hero raises provocative alarms about what that term might have meant in the Eighties and Nine-

ties—even in the long-burning shadows of Hendrix and African American blues.

His eccentricities were the same ones you hear from countless guitarists: Prince believed in entire albums, not songs. Presenting the Best Album Grammy in 2015 to an audience shocked at his mere appearance, Prince said, “Albums still matter, like books and black lives.” *Lovesexy*, his half-realized 1988 LP, was released on compact disc as a single track, making you sit through the whole damn thing. Notoriously, Prince hated rap music, at least at first—and how many times have you heard that from a guitarist who just wants to hear some honest-to-goodness playing?

Most infamous of all was the news of June 7, 1993—Prince’s 35th birthday and the day he formally announced that he would be changing his name to a strange male-female glyph: ⚥. “It is an unpronounceable symbol whose meaning has not been identified,” read the press release accompanied by a floppy disc with the new font included on it. “It’s all about thinking in new ways, tuning in 2 a new free-quency.”

Few people, though, remember his more personal follow-up statement, posted on his web site in 1996 and taken down within days. It read, in part: “All artists, whether new or established, must have a substantial ownership interest in the music they create...Prince is the name that my Mother gave me at birth. Warner Bros. took the name, trademarked it, and used it as the main marketing tool to promote all of the music that I wrote.”

There can be little doubt in this age of Spotify and flatlining album sales that Prince’s self-distribution and “emancipation” from Warner Bros. was one of his most prophetic moves.

“He led by example,” Grantis agrees. “One of the main things Prince taught me is to carry an independent spirit into everything I do. He was in control of all aspects of his creative output and business endeavors—from master ownership and music publishing to show production, touring, merchandising, media relations, imaging, marketing and distribution. He was always innovating and pushing boundaries.”

That spirit of newness extended to the custom-made instruments themselves: beautiful sculptures which embodied their player’s thrusting eroticism while remaining functional. Washington-state luthier Andy Beech and Prince’s guitar tech Zeke Clark worked on dozens of versions of the “Cloud” guitar and the “Symbol” guitar, with their protruding body extensions and arresting stage impact.

The stage is where Prince (who reverted back to his original name in 2000) thrived most, particularly during what must now be known as his late period. Legendary gigs were whispered about: unannounced late-night shows in tiny clubs where Prince would play for hours after demolishing an arena earlier in the evening. At his Paisley Park headquarters in suburban Chanhassen, Minnesota, Prince performed hundreds of semi-public shows, coming alive in his element. He rolled tape on an unreleased LP, *The Undertaker*, an airing of his blues instincts that yielded a fiery overdriven solo in “The Ride.”

Remaining a Prince fan after the hits dried up became a badge of honor. Bootleggers gobbled up classic unreleased tracks from the Revolution era, like the smoldering break-up songs

PURPLE RAIN IS THE SOUND OF **PRINCE**’S UNCLASSIFIABLE SCI-FI POP CATCHING **FIRE WITH HENDRIXIAN LICKS.**

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Prince and 3rdeyegirl

ALL THREE OF **PRINCE**'S U.S. NUMBER ONE HITS POST *PURPLE RAIN*—"KISS," "BATDANCE" AND "CREAM"—**FEATURE PROMINENT GUITAR SOLOS.**

"17 Days" (which actually starts with the guitarist doing two-handed hammering on a chorus-laden bass) and "Empty Room," climaxing with a screaming wail of six-string loneliness. Even as the mainstream moved on to hip-hop, Prince continued to conceive songs as huge guitar blowouts, like "Boom" and "Dreamer" off 2009's hippyish fretboard feast, *Lotusflow3r*.

Turning the world's most viewed sporting event into a commanding personal triumph, Prince demolished the Super Bowl's 2007 halftime show. Crowds rushed the stage in a frenzy as the rain poured down—a meteorological misfortune that became arresting as the stage lights turned fuchsia and the artist strode up with his Symbol ax to perform "Purple Rain." It's still the benchmark by which all halftime shows are measured. "Can I play this guitar?" he asks rhetorically, launching into one of his wildest solos as a brass marching band sways along. The moment is not just Prince's high point, but a high point for electric guitar in general.

Millions still loved him. And when Prince assembled 3rdeyegirl, his poundingly aggressive all-female lineup that issued *Plectrumelectrum* in 2014, he seemed poised to bring it all back to rock. That lineup breathed new life into his classic 1985 B-side, "She's Always in My Hair," and reminded listeners that the man took no prisoners.

Grantis recalls getting that first email from Prince's producer ("I wasn't sure if the message was legit," she remembers), the phone call that came soon afterward, the one-way ticket to Minneapolis. "From that moment on, it was full-steam ahead," she says. "When we weren't on the road, we had the great privilege of making music at Paisley Park six days a week. The experiences I have shared over the past four years have been profoundly life changing, transformative and beyond my wildest dreams."

The months since Prince's death have been emotional. There have been expressions of public heartbreak—musical statements of sympathy and solidarity from guitarists as revered as David Gilmour (who turned his "Comfortably Numb" into a brief Prince-a-thon), Billy Gibbons, Bruce Springsteen, Slash and Duff McKagan. All the sadness is tempered by the knowledge that hundreds, maybe thousands of songs remain unreleased in Prince's fabled Paisley Park vault: a lifetime of work from an unusually fecund mind.

Until we hear it, we can salute Prince whenever we burn up the neck, take our audiences to unexpected places, protect our rights as artists, leave it all onstage and then blaze on somewhere else until the crack of dawn. When we do that, we're honoring Prince—the musician, the weirdo, the lover, the loner, the outsider. The guitarist. GW

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DREAM THEATER
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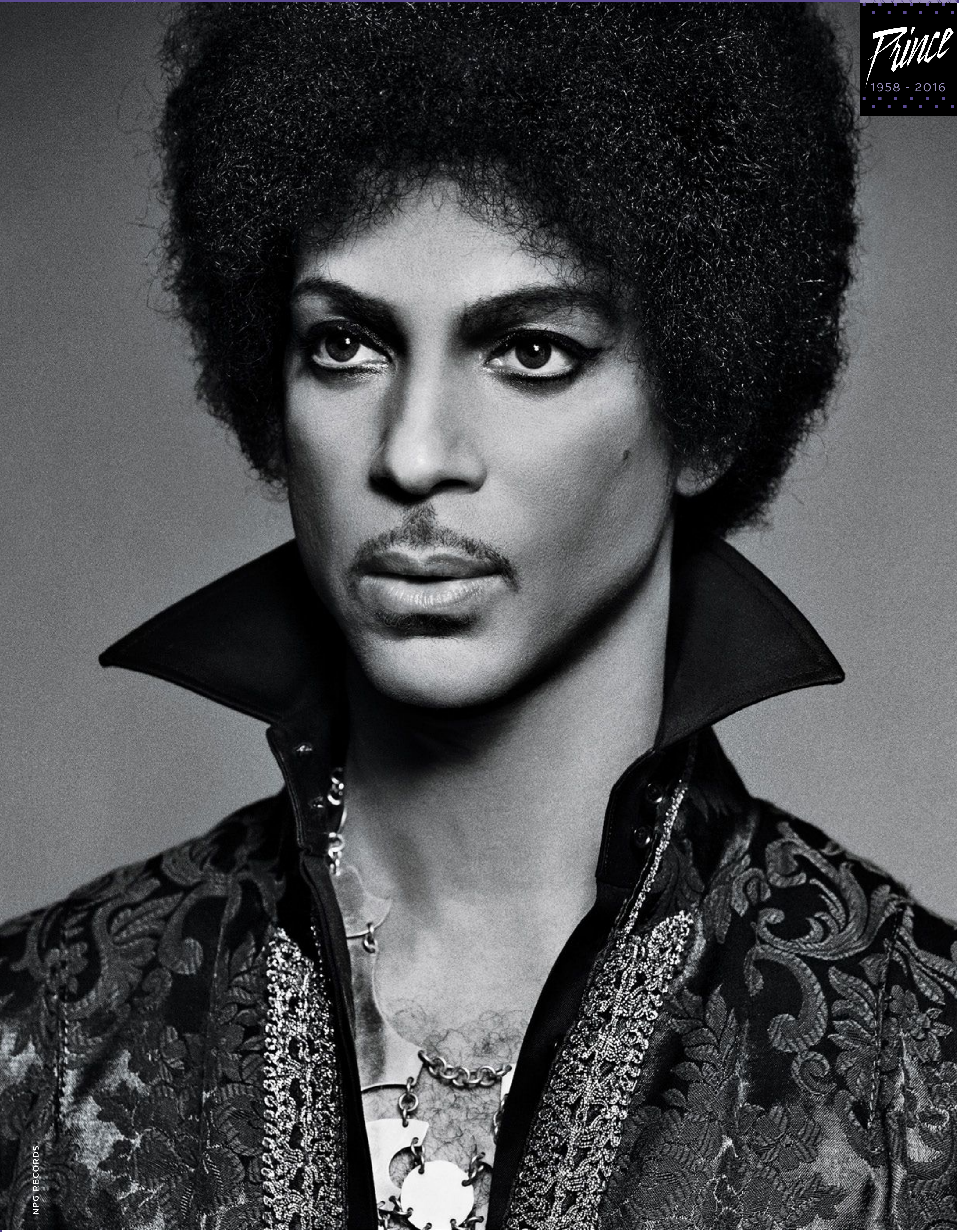
The *Beautiful* Ones

GUITAR WORLD • AUGUST 2016

Prince leaves behind an intimidating body of classic material—and that's just the stuff that's been released. But his 15 most righteous guitar tracks prove that we should think of him, first and foremost, as an axman.

BY JOSHUA ROTHKOPF



NPG RECORDS

THE RESPONSE TO PRINCE'S APRIL 21, 2016, DEATH HAS BEEN A GLOBAL RAINSTORM OF EMOTION—HE WAS MANY THINGS TO MANY PEOPLE: a whirling funketeer who woke up sexual urges, an iconoclast who inspired individual expression, a symbol of everything pop could be. Belatedly, though, a consensus is forming behind his primary status as a fearsome guitarist. Prince was so gifted, he overshadowed this trait himself, with tastefully plucked hits like "Kiss," "Cream" and "Raspberry Beret." You already know those tunes. Here, however, is a list of the truly mind-blowing numbers—some of them deep cuts, others from Prince's essential 1984 masterpiece *Purple Rain*—that should convince even skeptics. Note: Only the six-string sizzle of Prince is included (sorry, Revolution sideman Dez Dickerson and your mighty solo for "Little Red Corvette").

①

"I'M YOURS"

***For You* (1978)**

Released during a springtime of seismic guitar eruptions (*Van Halen* had just hit stores), Prince's debut album featured a 19-year-old Minnesotan who played every instrument, sang in a glorious falsetto and produced as well. Ask yourself: Do you know any teenagers who can do that? We don't have to pretend that Prince's songwriting is as developed as it will be, but the last track is an absolute screamer: five minutes of overdriven shredding, Billy Sheehan–worthy bass riffage, pinched artificial harmonics and cascades of guitar heroics. Stoked in Funkadelic-style fires, it's a disturbing display of chops. He doesn't need to be this good, this soon, yet he is. The outro stretch is shocking.

②

"BAMBI"

***Prince* (1979)**

A crunchy, near-metal standout on Prince's eponymous second LP, this beyond-salacious song has the singer pleading with a lesbian bombshell to go straight—at least for the night ("All your lovers, they look just like you/But they can only do the things that you do"). A more troubling realization: "Bambi" is both sleazier and harder than any Kiss song ever recorded. The riff, adorned with full-neck skids and double-stop screeches, gets more powerful with each repetition. Prince's soloing, meanwhile—a drooling construction of escalating bends and lusty vibrato come-ons—would make him MVP in any rock outfit.

③

"LADY CAB DRIVER"

***1999* (1982)**

Lean in for this one. To understand Prince is to understand funk, and this intricately calibrated eight-minute jam is a master class in subtlety. Throughout the track are his twin clean guitars, interlaced in a tightly strummed pattern that could make Chic's Nile Rodgers green with envy. The explosively distorted soloing of the first two albums is on its way, mainly at the six-minute mark, but if you mastered every syncopated *chicka* of this song, your swagger would be huge. Take it from the man himself in a 2004 *Guitar Player* interview: "A lot of cats don't work on their rhythm enough, and if you don't have rhythm, you might as well take up needlepoint or something. I can't stress it enough."

④

"LET'S GO CRAZY"

***Purple Rain* (1984)**

Prince reinvented himself as a prophet, preacher and party animal on the first track of his most exhilarating album of the Eighties. The slashed-out riff sweeps you off your feet, leading you directly to his swirling solo—a perfect expression of joy—laden with Boss stompbox flange and attitude. Then, the only thing that could possibly improve "Let's Go Crazy" actually happens: a *second* solo (on a *Billboard* No. 1, no less), tearing the universe apart with its roaring private cadenza that extends over an avalanche of pounding electro-drums. It is, undoubtedly, the craziest piece of guitar work the Purple One ever committed to tape, but as you'll see, the story hardly ends there.

⑤

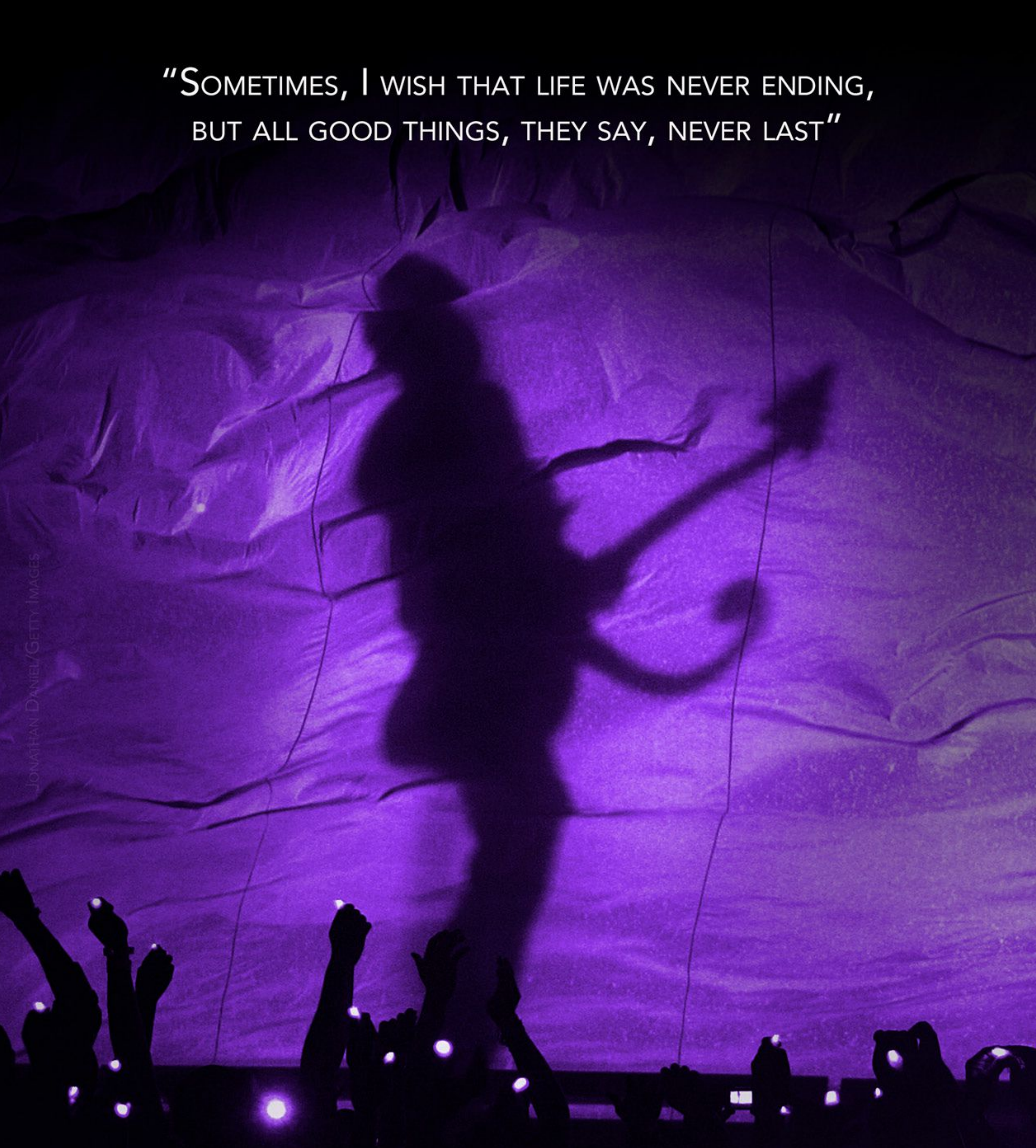
"COMPUTER BLUE"

***Purple Rain* (1984)**

Even after woodshedding for what must have been years to conquer lead-guitar playing and strutting funk shuffles, Prince clearly believed in a kind of pop futurism that took inspiration from Frank Zappa, David Bowie, *Blade Runner* and even fusion. This dazzling piece of music originally extended to a 14-minute suite complete with multiple monologues (you can find bootlegs of it), but the cutdown on *Purple Rain* is astounding. After some Adrian Belew–like bird squeals, the main riff is foxy and brainy; then comes a furious transitional interlude of 16th-note flurries leading into the soaring solo of "Father's Song," a motif credited to Prince's own dad, jazz composer John L. Nelson.

NPG RECORDS

"Sometimes, I wish that life was never ending,
but all good things, they say, never last"



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Over the last two decades we have been both honored and humbled to be a part of the legacy of one of music's greatest icons.

We thank you.

We will forever cherish the music and memories.

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Purple Rain

6

“WHEN DOVES CRY”

***Purple Rain* (1984)**

Don’t rush us. This album’s a bona-fide guitar classic, so let’s take our time with it. Until you can fire up your octaver and execute the insane piece of squonk that introduces Prince’s immortal single, you should pay attention. Drenched in barely controlled feedback and propelled by blurred-pick-hand frenzy, it’s a disturbing way into a strange song: skeletal, bass-free, impossibly arresting. Later, Prince’s lengthy outro solo calls back to his earliest records, yet bolstered with newfound maturity, it italicizes the ache at the heart of the lyric. (He also plays the smarty-pants synth solo.) If only all pop songs were this sophisticated.

Purple Rain

7

“PURPLE RAIN”

***Purple Rain* (1984)**

Closing out the record on an emotional high, Prince’s soulful anthem of atonement is loaded with technique. First, a note about then-19-year-old Wendy Melvoin’s delicately strummed rhythm part, enriched by a chorus pedal working overtime. It’s often misplayed; make sure to stretch your fret hand out to accommodate those extended Fadd9 and E♭add9 chords. (These shapes might have been inspired by Andy Summers’ decade-defining “Every Breath You Take,” a massive hit at the time.) By the time you make it to Prince’s fiery exit statement, which combines speedy runs with hummable repeated themes, you’re completely in his pocket. He would play this classic for the rest of his life. It was the final song at his last concert.

8

“SHE’S ALWAYS IN MY HAIR”

B-side, “Raspberry Beret” single (1985)

As confusing as Prince’s psychedelic *Around the World in a Day* album was for the mainstream rock audience he had just won over with *Purple Rain*, the artist was apparently doing exactly what he wanted. Take this fierce castaway track that he relegated to the scrap heap (it probably got more spins in guitar-centric households than the A-side). The central riff is hard as nails, and when he explodes into a yowling mid-song solo, the speedy precision of his runs is daunting. The song was deliriously reinvented onstage by Prince’s final band, the all-female precision squad 3rdeyegirl.

PRINCE AND THE REVOLUTION

9

“ALEXA DE PARIS”

B-side, “Mountains” single (1986)

Prince’s black-and-white movie musical *Under the Cherry Moon* repulsed a majority of critics and audiences, but the music—collected on the *Parade* LP—signaled a high degree of creative growth. Heard onscreen (but only purchasable as the flip side of a single) is this incredible instrumental, which even a skilled pair of ears could easily confuse for primo Jeff Beck. Lushly supported by the orchestrations of longtime collaborator Clare Fischer, Prince takes a song-long excursion into mysterious modes, abrupt key changes and, ultimately, his most adventurously exposed solo flight. Discovering this piece of music is like that scene in *Raiders of the Lost Ark* when Indy uses the beam of light in the Map Room to find the Well of Souls: a totally new way of seeing.

10

“U GOT THE LOOK”

***Sign o’ the Times* (1987)**

Prince’s guitar playing could be a conduit to ecstasy, to spiritual catharsis or simply to good ol’ booty shaking. On this ferocious track, it’s an expression of pure erotic id. The Jessica Rabbit of 12-bar-blues tunes, “U Got the Look” is the hip-swiveling high point of Prince’s majestic double album *Sign o’ the Times*. Never before had he saturated his sound in so much distortion; the treatment becomes a wink to the listener that’s just as explicit as the lyrics (“If love is good, let’s get to rammin’ ”). Unholy squeals and atonal moans emanate from a disturbed, almost Frippian place. When Prince finally cuts loose with some pentatonic licks, his sexual hunger is a palpable thing.

11

“ELECTRIC CHAIR”

***Batman* (1989)**

Already grappling with his own private sense of schism (he shelved 1987’s *The Black Album* because it was “evil”), Prince was having a rough end of the decade when director Tim Burton called with an ideal project, one that let the musician act as Caped Crusader and Joker both. While his chart-topping “Batdance” felt like a random, weightless bit of studio fluff, Prince found good use for some of his earlier dark ideas—like this supercharged funk-rock pounder (memorably performed on *Saturday Night Live*). The massed guitar harmonies are Maiden-worthy, and Prince clearly doesn’t have a problem hijacking a Hollywood blockbuster for his own experiments with atonality and dissonance.

PRINCE’S PLAYING IS SO UNINHIBITED, IT’S A SHAME IT HAS TO FINALLY REACH CLIMAX AND ROLL OVER.

Prince
Graffiti Bridge

12

“JOY IN REPETITION”

***Graffiti Bridge* (1990)**

The sultry groove of this lesser-known jam identifies it as high-grade sex music (a huge compliment), but after the three-minute mark, Prince goes full Carlos Santana with one of his most face-melting solos. It’s hard to know what he was thinking, panning the overdriven freakout all over the mix, but regardless, some kind of tropical achievement is unlocked. Over the years, Prince would talk of his love for Santana’s style. This track proves it, as he burrows deeply into wah-wah abuse, digital delay and a sweltering intensity. His playing is so uninhibited, it’s a shame it has to finally reach climax and roll over.

13

"THE MORNING PAPERS"
***Love Symbol Album* (1992)**

Working with his frighteningly tight combo the New Power Generation, Prince expanded his musical palette and recaptured his R&B audience (at the expense of wider popularity, a decision we applaud). This original track could easily have been a big-production Eric Clapton number, anchored by horns, a full-throated vocal and a bluesy solo captured with impeccable tone. In a mere four minutes, "The Morning Papers" crams in a generous amount of fretboard exploration, but during its final stretch, it can only be Prince, whose instrumental passion has escalated into a full-on scream. The solo ends on a risky final note that has to be heard to be believed.

14

"THE RIDE"
***Crystal Ball* (1998)**

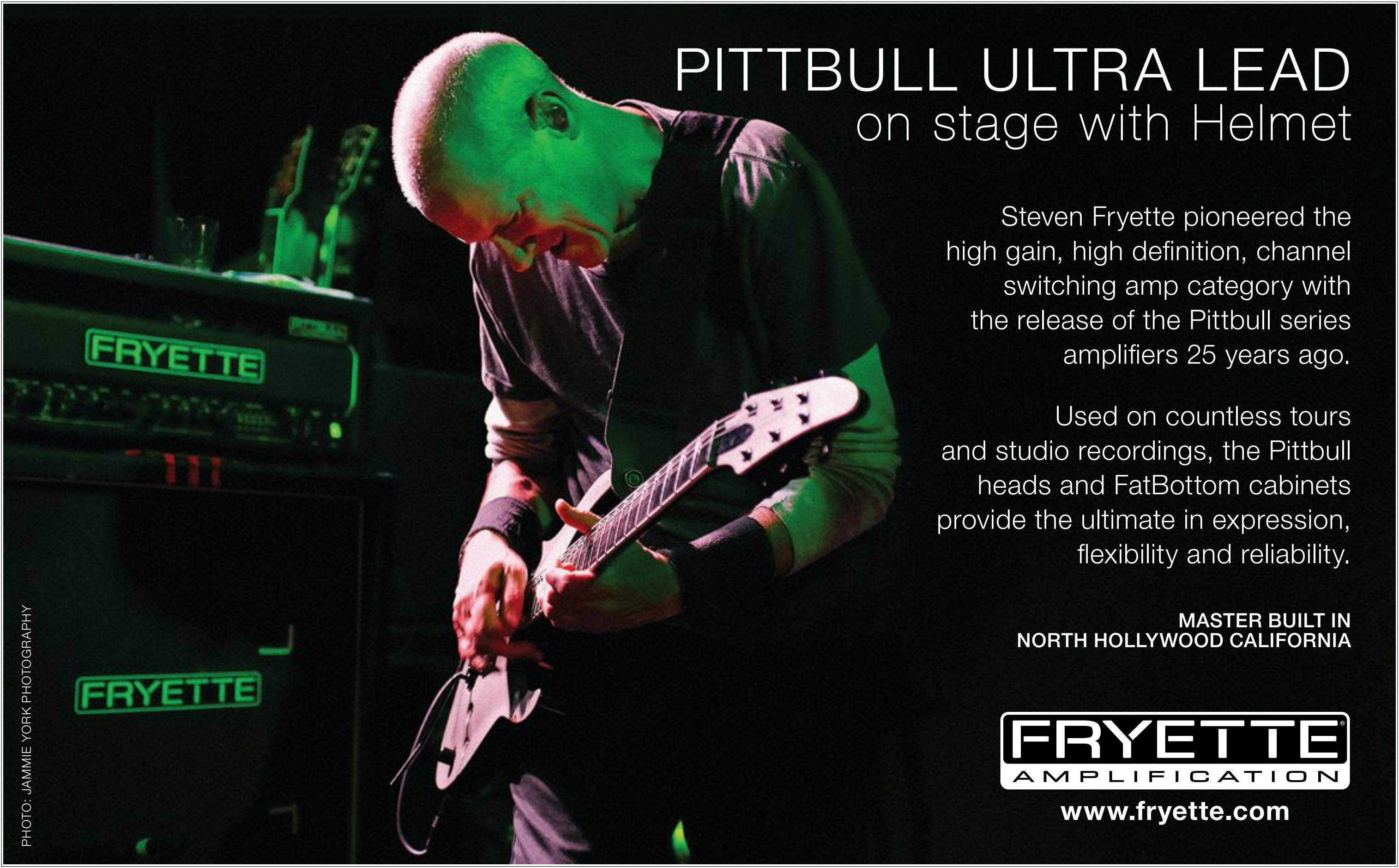
Scary as it is to comprehend, Prince had stashed away more completed *albums* in his famous "vault" than most artists release in a lifetime. One of them is his legendary CD *The Undertaker*, a hard-blues workout recorded at his home studio that was originally intended for inclusion in a 1994 issue of *Guitar Player*. After his label, Warner Bros., had a panic attack over the idea, some of Prince's most incendiary shredding was doomed to be deep-sixed. But this track—basically an opportunity for Prince to make his guitar sound like lava spewing from a sex volcano—made it out alive via this box set several years later.

> PRINCE HAD STASHED AWAY MORE COMPLETED ALBUMS IN HIS FAMOUS "VAULT" THAN MOST ARTISTS RELEASE IN A LIFETIME.

15

"DREAMER"
***Lotusflow3er* (2009)**

A revolutionary way with the electric guitar, a black heritage, a penchant for rock songs involving purple weather conditions: Prince withstood comparisons to Jimi Hendrix his whole life. So when he finally decided to pay explicit tribute to the Sixties rock icon, he went all out, aping Hendrix's wah-dipped "Voodoo Child" intro, cutting loose with multiple fuzzed-up solos and even doing his best trippy vocal impression of the master. Clearly, lessons had been learned. Amazingly, Prince doesn't embarrass himself in the attempt, which is impressive. GW



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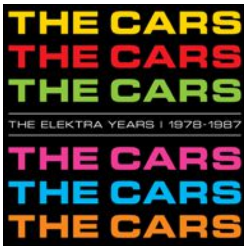

IT'S BEEN ALMOST 40 YEARS

since the Cars—singer, guitarist and songwriter Ric Ocasek, lead guitarist Elliot Easton, bassist and singer Benjamin Orr, keyboardist Greg Hawkes and drummer David Robinson—released their self-titled debut album, and roughly 30 since they had their last true hit. But hear one of their songs on the radio (and you hear them *a lot*)—anything from "Just What I Needed" and "My Best Friend's Girl," to "You're All I've Got Tonight" and "Shake It Up"—and it's hardly a stretch to say they sound as vibrant, explosive and downright fresh as anything recorded today. The band's mix of classic-rock riffs and melodies, synthy new-wave cool, wry, often deadpan vocals and massive harmonies and hooks combined for a sound unlike any other in 1978, and made an impression on generations of bands to come; Nirvana, for one, covered "My Best Friend's Girl" at their last-ever concert, in May 1994.

While today the Cars are most lauded for their way with a good hook, the Berklee-educated, left-handed–playing Easton has long been, at least to those in the know, something of their secret rock and roll weapon. Tucked between all the glossy keyboards and poppy melodies are some truly mind-blowing solos (see: the menacing "Candy-O," the twangy "My Best Friend's Girl," the nimble, trill-heavy "Touch and Go" and the flat-out rocking "Shake It Up"

The Cars in Brussels, Belgium, in 1978 (from left) Elliot Easton, Ric Ocasek, Greg Hawkes, Benjamin Orr and David Robinson

CRASH COURSE

In celebration of Rhino's recent **CARS** box set, Guitar World and guitarist **ELLIOT EASTON** drive down memory lane to revisit the great pop-rock band's most beloved material.

By Richard Bienstock

EBET ROBERTS/REDFERNS VIA GETTY IMAGES

and "Just What I Needed," for starters) which demonstrate that Easton was as inventive and ferocious a guitarist as any hard rock and metal dude of his generation. And maybe even more so. "A lot of guitar players and guys from that period, when they soloed they generally just played some blues rock licks in the key of the song," Easton observes. "That's not what I was about."

All of these songs and solos, as well as much, much more, are collected on the new Rhino box set *The Elektra Years 1978–1987*, which presents the Cars' six full-length studio albums (their 2011 reunion effort, *Move Like This*, is not included) in remastered form, with each disc housed in a replica sleeve featuring the original artwork. On the occasion of the release, Easton sat down with *Guitar World* to take a tour through the Cars' career, classic album by classic album, with plenty of pit stops along the way to discuss solos, songs and gear. In summing up the band's output, he remarked, and rightly so, that "the music has held up very well. It's aged nicely and still sounds unique. The Cars are a band that, within a couple of notes on the radio you know who you're listening to. And people are still discovering the music today. So we're very fortunate."

As for what he believes the Cars ultimately achieved?

"The best you can hope for in a rock band is that you can add maybe another link to the chain in the evolution of the music," Easton says. "Just move it forward a little bit. And I think we accomplished that. So what more could you ask for? It's fabulous, you know?"

THE CARS 1978

After making a name for themselves in the clubs around Boston and releasing a demo that spawned a local radio hit in “Just What I Needed,” the Cars sign to Elektra Records and head to London’s AIR Studios to cut their debut effort with Queen producer Roy Thomas Baker.

By the time the band traveled to London to record *The Cars*, you were already very familiar with all the material that would comprise the album, correct?
That’s right. That record was pretty quick in the making because we had been playing it in the clubs for almost a year. It took a day and a half to do all the guitar parts.

Including solos?
Yeah, including solos. In fact, I remember I was really sick. I got sick in England and I was kind of out of it, just doing these guitar parts. But still, the whole thing took me a day and a half. I mean, the entire record was done in 12 days.

So many of those songs—“Just What I Needed,” “My Best Friend’s Girl,” “Good Times Roll”—are now guitar-rock classics. What was your setup in the studio?
I only had a few guitars at that point. Because we hadn’t really made any serious money or anything. My main guitar was a ’77 Les Paul Standard that I bought at Manny’s on 48th Street [*in New York City*]. And I had a Fender Telecaster that had a Bartolini [*Hi-A mini-humbucker*] pickup in the neck position. I also had a Martin D-35, which you can barely hear on the record, but it’s there a little bit on “All Mixed Up.” And I had two effects. [*laughs*] That original Roland Chorus Ensemble, the grey metal one, and a Morley Echo-Volume for delay. And that was it. That was my whole arsenal!

What amp were you using?
We had a few different amps for those sessions. We had some Ampegs—I think there was a VT-22 combo and some other things. We also had a Fender Twin. There may have also been a Marshall but I can’t recall. I think it was mainly Ampegs and Fenders.

From the get-go the Cars were a very modern-sounding band, almost post-modern in a way. But your guitar work also hearkened back to older styles—Fifties and Sixties rock, rockabilly, country. A good example of this would be the licks and solo in “My Best Friend’s Girl.”
I think you’re right about that. There are some definite roots-rock influences and country influences in there. I was a real fan of the West Coast, Bakersfield country sound, with the chicken pickin’ Telecaster stuff. And some of that comes through on “My Best Friend’s Girl.” And then in general I had some unusual influences for someone in my generation of guitar players. Most guys who came up in my era were all about Clapton and Beck and Page. I liked those guys, especially Clapton, because I really loved Cream. But I was also listening to unusual players like Amos Garrett, Clarence White, Roy Buchanan, Jesse Ed Davis and Robbie Robertson. Mike Bloomfield was a big guy for me. Jerry Miller from Moby Grape. Otis Rush, Earl Hooker. So I was coming from a different place, I guess.

You were also a guitar player in a band that was often keyboard-dominated. Was it hard to find your place in the mix, or was it a natural fit?
It was pretty natural. It just required me to be very adaptable. Because if you knew everything about my roots and how I played and where I was coming from, you wouldn’t necessarily match me with a band that was into electronic keyboards a lot, and had influences more along the lines of Roxy Music and the Velvet Underground, even Kraftwerk a little bit. You wouldn’t necessarily pick a soulful guitar player to put in there, like, “Oh, that’s just the guy for this band!” But I think within that rub it created some pearls, you know what I’m saying? It wasn’t the natural choice but it made for a very interesting and unusual blend. And a very organic one.

***The Cars* spawned three hit singles and went Platinum within a year of its release. Were you surprised at how successful it was?**
Oh, yeah. I mean, we were amazed by how well the record was received. In fact, I remember being in England toward the end of the recording sessions, and we were all sitting around in the house where we were staying, just talking. And we were saying, “God, this has been so much fun. I just hope the album sells enough copies so that they let us make another one.” Obviously we weren’t thinking it was going to be a multi-Platinum record or anything like that. We were just hoping it would be successful enough that we would get to do it again!

CANDY-O 1979

Almost a year to the day of the release of *The Cars,* the band followed up the breakout success of their debut with their sophomore effort, *Candy-O.* Working once again with Roy Thomas Baker, they crafted another collection of new-wave tinged pop rockers, including the hit singles “Let’s Go” and “It’s All I Can Do,” as well as the hard-rocking title track.

GEORGE HOLZ/ELEKTRA RECORDS

Easton and Ocasek onstage in the Eighties

EBET ROBERTS/REDFERNS VIA GETTY IMAGES

***Candy-O* more or less stuck to the same template as *The Cars,* though if anything, it seemed a bit more streamlined and stripped-down. Would you agree?**
I don't know if that was a conscious choice, though. It was probably more a matter of that was just what those songs called for. There were less songs maybe with big, huge choruses, you know? The thing that occurs to me is that it was a really good album and it kind of got us over that sophomore jinx that people talk about where, with that first record, you have your whole lives to write it and the second one you have six months. And a lot of bands get stuck in that situation and the second record isn't as strong. It felt to me like we achieved what we set out to achieve.

On these two albums, as well as the two that followed, you worked with producer Roy Thomas Baker. What did he contribute to the Cars' sound?
I think he contributed similar things to what he contributed to Queen. One of those things was those big, layered background vocals, which obviously were used to great effect on something like [*Queen's*] "Bohemian Rhapsody." And then if you listen to something like "Good Times Roll," there are lots and lots of voices. And the way Roy used to do it was to have Benjamin [*Orr*], Greg [*Hawkes*] and I stand at one mic and sing. If it was a three-part harmony, he'd have us sing the low part first, and we'd do it seven or eight times. So that would be, like, 24 voices for the first part. Then we'd sing the second harmony up, and do that seven or eight times. Then the next part. And we'd do that until Roy felt that we'd achieved the thickness and the lushness that we were after.

Another trick Roy used which was very effective because of the way it made the songs sound on the radio was he was really into tape saturation. You might say to him, "Aren't you worried about distortion or overloading the signal?" And he'd say, "It's good! It's good!" Not only did he not worry about it, he tried to hit the tape as hard as he could to get that natural compression.

PANORAMA 1980

The Cars' third album marked a departure from their more poppy material, boasting a cooler sound and a more keyboard-heavy mix. The album spawned a minor hit in "Touch and Go," but overall would not sell nearly as well as the band's previous efforts.

***Panorama* is often viewed as a departure from the Cars' established sound. Do you feel that way about it?**
The critics pointed out that it was maybe more experimental-sounding, or a little left-of-center compared to the first two records. Less poppy or whatever. But, you know, we never thought about stuff that way. We never said, "This is going to be our experimental record." It was just, "Here's the new batch of songs. Let's see what we can make out of it."

A critical assessment of the band's approach in general, and especially around the time of *Panorama,* was that there was a certain "coolness" or "detachment" to your sound, perhaps due to the keyboards or Ric's deadpan vocal style. Do you feel this was a valid observation?
Maybe retrospectively I do. At the time I didn't. But we never

Easton performing at the Hollywood Palladium on May 12, 2011

thought about whether something was pop or experimental or new wave or anything like that. They were just songs. There was certainly nothing calculated about it from my point of view.

You talked about the gear you used on the first album. Following that, did you have a main setup that you employed throughout your time with the band?

I changed around a lot. After the first record, when we finally could afford some gear, most of my stuff was done with Marshalls and Mesa/Boogies and Fender combo amps—Deluxe Reverbs and things like that. And people know I have a big guitar collection, but when I was going for a part I never, ever reached for a guitar or an amp or a pedal until I had a sound in my head and some kind of concept. Because otherwise you would just spend all day twiddling knobs aimlessly.

SHAKE IT UP 1981

The Cars' fourth album marked a return to a tighter, more pop-rock-focused sound, and spawned two big hits in the title track and "Since You're Gone." The band's success was also magnified due to the introduction of MTV—both of the album's singles were attached to videos that went into heavy rotation on the fledgling network.

With *Shake It Up* MTV came into the picture. That took everything to a new level.

I think we embraced it. We even met with those guys, [*MTV executives*] Robert Pittman and John Sykes, before they started MTV, and they were telling us about it and asking what we thought. It was a major shift because it now became a thing where if you had a new single you had to make a video for it. Whereas before it just wasn't part of the routine. You just sent it to radio. But we welcomed the change, and as a result we were a big band on MTV. And for us making videos was fun.

The song "Shake It Up" has maybe one of your greatest solos. It's melodic, but also flashy and exciting, and almost whimsical in a way. That seemed to be a hallmark of your approach to leads—they were very concise but packed a lot of punch.

I always liked the idea of short, concise leads that were part of the song. You take off where the lead vocal stops and you tell a little story, you know? And it has a beginning, a middle and an end, and then you have to find a way to gracefully set the guitar down so that the vocal can come back in. It's a compositional process, really.

Would you improvise your leads or were they composed beforehand?

Virtually none of my solos were improvised. I generally worked them out beforehand. And maybe it was from loving jazz and going to Berklee and stuff like that, but I learned how to play through the changes. So if a song was in E, I wouldn't just play a solo wailing away in E. I would move with the chords. If the progression went to C♯m or F♯m or whatever, I would play through it like a jazz player. I think that gave my solos a bit more of a melodic contour than if I had just played bluesy stuff in the key of the song, which is what I heard most people doing.

HEARTBEAT CITY 1984

Pairing up with mega-producer Mutt Lange (Def Leppard, AC/DC), the Cars crafted the most unabashedly pop album of their career. The result was five Top 40 singles, including "You Might Think," "Magic" and the ballad "Drive," and a multi-Platinum record, making the Cars one of the biggest rock bands in the country.

***Heartbeat City* was perhaps your most purely "pop" record. How did working with Mutt Lange influence the sound and direction of the band?**

Sonically, if you listen to Mutt's production side-by-side against Roy's, it's very different. The thing about Mutt, and most people know this, is he's very exacting and records take a long time to make with him. He's very precise. I could give you numerous examples of that kind of a thing. Even miking my guitar cabinet, I had a Marshall 4x12, and it looked like it was holding an international press conference! There was something like 50 mics on it, in every spot imaginable. And he would listen to every one of them. So that gives you an idea of how particular he was.

And in general we constructed the record in a unique way. We'd build the tracks with just the bass and a LinnDrum, and later, after everything was done—the solos, the background vocals, all of it—we'd stand back and Mutt and the band would figure out where we needed to put in drum fills, where we might need a lift in the song, things like that. Which is actually a very logical way to work, because otherwise you're married to the drum track and that kind of guides the arrangement. But the way Mutt did it, the drums were there to sort of enhance the arrangement. The final drums came afterward.

It maybe got a little tedious after a while, but he got good results. His work with Def Leppard had a lot of the same hallmarks. And Mutt heard things that none of us heard. I'd do a take and say to myself, "I could never possibly in my life do anything better. That was it!" And then he'd go, "Ah, pity about that one..." [*laughs*]

***Heartbeat City* was by far your most successful record, and dur-**

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ing that period you performed at huge events like Live Aid. Did that feel like the pinnacle?
Well, you know, any of those evaluations are sort of retrospective. But, yeah, that time was really exciting. But it almost takes it to be over for you to look back at it fully and make sense of what it all was and what it all meant, you know? As you hit each of these peaks all you can do is say, "Well, this is really great..."

DOOR TO DOOR 1987

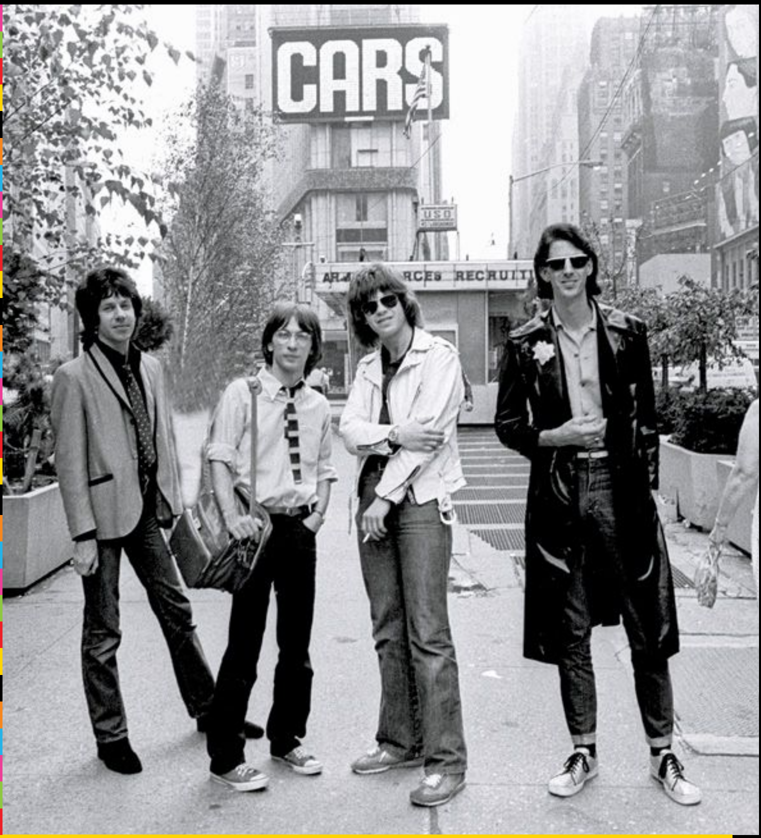
Coming off the massive success of *Heartbeat City,* the Cars attempted to go back to basics with *Door to Door.* The results were artistically and commercially lackluster, and the band, exhausted, broke up less than a year after the album's release.

Door to Door* was a fairly more straightforward record. Was it in any way a reaction to the big production that had characterized *Heartbeat City?
The way I recall it is that everybody was very burned out from *Heartbeat City*. That album took about a year to make, and it was a very expensive record—we went about a million dollars over budget. After that experience, and this is all 20/20 hindsight, I think what we should have done was take a hiatus. Recharge our batteries a little. But we went back in with Ric producing and convinced ourselves that we didn't need to take a year to make the record and we didn't need to spend all kinds of money on it. We wanted to make a faster, cheaper record, to be quite honest.

There were some old demos from the Seventies that were dusted off for the album, like "Leave or Stay" and "Ta Ta Wayo Wayo."
We did that because there weren't many new songs. So most of the album was songs that had been rejected from previous records. In general, we were having issues. But it wasn't anything we couldn't have overcome. But, you know, if a band has a bell curve to it, that was sort of the beginning of the downward movement for the Cars.

The band split up following *Door to Door,* and it was more than 20 years until the four of you [*Benjamin Orr passed away in 2000 from pancreatic cancer*] played together again, for 2011's reunion album *Move Like This*. Going forward do you envision the Cars doing anything else together?
Not really. I don't want to say never, but the band has been inactive and there's not really talk of doing anything. I suppose anything can happen but we haven't had any discussions about doing more records.

When you look back on the Cars, especially in light of putting together something like this box set, what are your overall impressions?
Well, overall I have very positive memories of everything. There were some great highlights being in the band—playing Live Aid, winning the VMA [*MTV Video Music Award*] for "You Might Think" at the very first show, things like that. And so many great gigs. Just for years and years. And as much as anything, I remember that there were so many laughs. Like you were saying earlier, people think of the Cars as this very cold, mechanical sort of band that might be a bit icy or aloof. But those guys were *funny*. We really had a good time together. And when everything was good, we laughed a lot. So I love those guys. I don't think that five people could go through what we did in those years and not have feelings for each other. And that was a very real thing and I think that's why the band was successful. Because it was honest. There was no artifice to it. Everybody was just playing at their best abilities and trying to contribute and make these songs as great as they could be. And that's what we did. GW



"PEOPLE THINK OF THE CARS AS THIS VERY COLD, MECHANICAL BAND THAT MIGHT BE A BIT ICY OR ALOOF. BUT THOSE GUYS WERE *FUNNY*."

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WORDS BY DAN EPSTEIN

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WITH DOUBLE-NECKS IN HAND, TOURING MATES **LITA FORD** AND HALESTORM FRONTWOMAN ***LZZY HALE*** MAKE A PIT STOP AT *GUITAR WORLD*'S NEW YORK CITY HEADQUARTERS TO TALK ABOUT PERFORMING TOGETHER, THE OTHER WEAPONS IN THEIR GUITAR ARSENALS AND THEIR MUTUAL RESPECT FOR ONE ANOTHER.

"IT JUST MADE THE HAIR ON YOUR ARMS STAND UP," SAYS LITA FORD WITH A LAUGH. "IT DID MINE, AT LEAST!"

Hale (left) and Ford in Manhattan on April 26

It takes a lot to impress a legendary rock goddess whose four-decade-plus résumé includes membership in the trail-blazing Seventies girl band the Runaways and Eighties MTV smashes like "Kiss Me Deadly," but the experience of singing with Halestorm's Lzzy Hale has clearly done just that. Ford and Hale recently capped their three-week U.S. tour together—which also featured hard-rocking newcomers Dorothy as the opening act—by joining forces onstage in New York for a heart-stopping rendition of "Close My Eyes Forever," Ford's 1988 hit duet with Ozzy Osbourne, that came complete with dueling double-neck guitars.

The pair's performance—which raised the hair on Ford's arms, and which can now be seen on YouTube—was notable not just for its symbolic summit meeting of rock goddesses from two different generations, but for the obvious love and respect that radiated between the two women.

"That's the way it's *supposed* to be," Hale tells *Guitar World*. "Everybody wants to talk about chicks, like, 'So, do you hate each other?' I'm like, 'No—we've got enough love for everybody!' It was such an amazing experience to be out on the road with Lita, and it makes my heart happy just thinking about it."

2016 has already been a big year for Ford, who followed the February release of her autobiography *Living Like a Runaway: A Memoir* with the April release of *Time Capsule*, an 11-track trawl through her Eighties back pages. Hale, likewise, has been touring hard with Halestorm on the strength of their 2015 smash *Into the Wild Life*. But despite its relative briefness, Ford and Hale are already looking back on their tour together as a high point of their year, and seem to be truly enjoying the bond that formed between them over the course of it.

"We're texting each other all the time now," says Ford. "Lzzy just bought a house, so she texted me about that, and I sent her a picture of my new haircut. We're keeping in touch, and it's very cool."

Guitar World spoke to both of them about the tour, their guitars and the intriguing possibility of more Lita 'n' Lzzy magic to come.

How did this tour come together?

LZZY HALE The tour was actually something we'd been talking about putting together for years; it just had to be the right fit. There's always a stigma, no matter what you do, that comes with having a tour that's all female-fronted. I wanted it to reflect my personal corner of the world—what I think a rock and roll frontwoman should be, and what kind of voices and attitudes get me excited. The whole tour really turned out to be a three-way "passing of the torch" situation. You've got Dorothy, this amazing young band starting out; I'm kind of smack-dab in the middle of my career; and then obviously you've got the legendary Lita Ford, who's the Queen. It was just an amazing thing to be a part of.

LITA FORD They put these three bands together, and the fucking promoters couldn't believe it—the shows just sold out instantly, like BOOM! So obviously, we were on to something great. We're hoping to be able to do another month with Halestorm, because we haven't hit the West Coast with them yet.

Lzzy, what does Lita's music and legacy mean to you?

HALE She's like one of my foremothers of rock. This woman is one of the few that never quit, that never gave up regardless of what she had to go through. We had a lot of talks on tour about how she literally kicked the door down, you know? She was telling me stories of things she had to go through—just because she was a girl in rock—that I've *never* had to go through, and the reason I never had to go through them is because she had to. So I owe a lot to this woman. And she's still doing it, at 57 years old in her bright red leather pants! [*laughs*]

Lita, were you familiar with Halestorm's music before this tour?

FORD Honestly, I had never listened to Halestorm until about a week before the tour; I was aware there was a band called Halestorm, but that was it. But once I heard them, it was like, "This was meant to be!" This is like, the payoff for kicking open that door, you know? Lzzy is such a Lita fan, and standing next to her onstage, I could *feel* that—the white double-neck, and the

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way she stands, it's like, "Wow!" It's the ultimate compliment! She's down to earth and real. There's no arrogance about her. She's so cool!

HALE Lita's my kind of chick; she's been hanging out with dudes her whole life; she has a crass sense of humor, and no qualms about talking about anything. I'm the same way, so we got along really well. And it turns out we have very similar pasts—we both started in bands when we were 13, and we both had very supportive parents.

What were your first guitars?

FORD There's a picture in my book of my first guitar—it was a little Spanish guitar, and I'd asked my parents to buy it for me for my eleventh birthday. I'd just turned 11, and I'm trying to play Black Sabbath on a nylon-stringed Spanish guitar, and it just didn't sound right. "Mom? I don't think this is the right guitar!" [*laughs*]

HALE That's exactly the same stuff that I started out trying to learn! [*laughs*] Black Sabbath had those big open chords, and it was something I identified with because of my parents' music. My first guitar was a used B.C. Rich Mockingbird—and the only reason I got it was because I had already agreed to buy a Kustom keyboard amp from this guy, and he was like, "I have this old guitar, too!" It was candy apple red, and I was like, "Awesome!" It was all beat up, and I didn't know anything about what kind of pickups were in it, but it was mine!

Lita, how did you get your first electric, and what was it?

FORD I ended up getting a job at this huge medical center; I was 14, but I lied about my age—and because I had big boobs, I got away with it! [*laughs*] I got the job and saved three hundred and fifty dollars, and I went out and bought a chocolate Gibson SG. And the rest is history!

So Lita, you went from Gibson to B.C. Rich—and Lzzy, you went from B.C. Rich to Gibson. How did that happen?

FORD I started playing B.C. Riches in the early Eighties. A friend of a friend introduced me to Bernie Rico, Sr., and he was cranking out some monstrous guitars. They were beefy, powerful, and looked really *metal*. I love Les Pauls—goddamn, I *love* Les Pauls—but these were different. I like to be different; I don't like to copy everybody else. I fell in love with the company, and they fell in love with me. Bernie gave me whatever the fuck I wanted; he did these great guitars for me, like the "Stoli"—I got that one in the early Eighties. It was my favorite drink at the time, and I thought, Let's make an alcoholic guitar! [*laughs*] One time, I even picked up a tree trunk from the side of the road when my dad and I went to Oregon on a fishing trip, and I brought it back to the B.C. Rich factory. I was like, "Can you make me a guitar out of this?" They were like, "Where did you get this wood? This is amazing—it's like curly maple mixed with burly maple mixed with fire maple!" It was dense and thick as shit, and they made me a killer guitar out of it.

Do you still play it?

LITA I'm about to pull it out of storage. I haven't played it in a long, long time. I'm about to pull my old Warlocks back out—I've been using my B.C. Rich signature Warlock on tour—and about to pull out this "fishing wood" guitar. It's kind of like a Strat, with a bolt-on neck, but it's heavy as shit. It's got a pre-amp in it, and DiMarzio Super Distortion pickups. The pre-amp is a pull-push knob, and the guitar doesn't have any other knobs on it. The wood is so beautiful that we didn't want to put anything else on there; we wanted to show as much of the wood as possible. It's just gorgeous!

HALE I still have a B.C. Rich Bich somewhere; I really should have brought it out on this tour with me. [*laughs*] My first Gibson was a '91 Les Paul Custom tobacco burst. I still have it—it's still amazing-sounding—but it took me a long time of saving up to get that guy! Gibsons are just so badass, and the people at Gibson have been really great to me, so it's been a good fit. My signature Gibson Explorer is still my main guitar these days.

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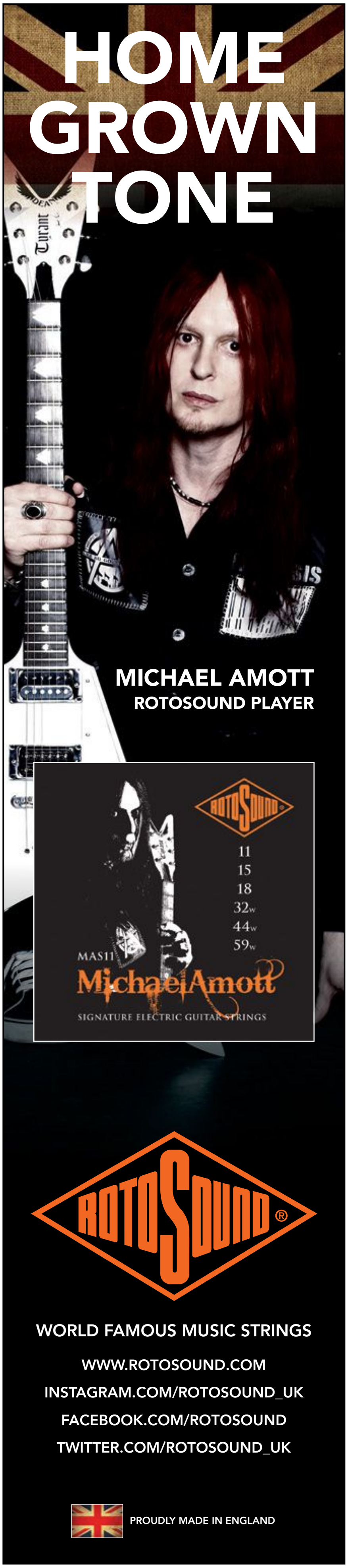
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You both played double-necks for your live duet on "Close My Eyes Forever." Tell us about those guitars.

FORD Mine's a prototype—it's an '81. I thought, A chick on a double-neck? Oh fuck, that would be awesome! I called Bernie and said, "Let me try one of your double-neck Rich Biches!" But they were huge. They covered almost all of me, from my boobs down to my knees. It was ridiculous! [*laughs*] I asked them if they would make me a smaller one, and they did by cutting away some of the wood; there's only one like it. In the top neck, the 12-string, I have a chorus/flanger switch; and then on the bottom neck, the six-string, I have a pre-amp switch that really kicks it into overdrive for leads and power chords.

HALE Mine's a strange one. It's a Gibson double-neck SG with a standard six-string neck on top, and a baritone on the bottom. I got it made for our song "I Am the Fire," because in the studio I played baritone the entire time, but I had to do this crazy six-fret finger stretch in the verses because it's tuned down to drop-A. It sounded really good in the studio, but I was like, "Let me make it easier on myself!"

A lot of times, our guitar player Joe [*Hottinger*] and I will write separate parts, but then we flip them live, depending on who has what sound onstage, since it's only four of us up there. I ended up doing his arpeggio thing in the verses in standard, but I wanted to have that baritone in drop-A for the choruses. So I asked them to make me that double-neck, specifically so I could pull that off live. When we were rehearsing for "Close My Eyes Forever," Lita was like, "Oh my god, that's a baritone on the bottom? Okay, so, when the bridge comes in, you need to go right down to that frickin' bottom A! Use it!" At first I was like, "Well, this is in a totally weird tuning, but I can use the standard on top." And she was like, "Oh, no—use that low end!" So we ended up making up a part for it. It was really cool!

Lita, you seem to prefer your guitars with built-in effects.

FORD Hell yeah! I just want to plug in my guitar and play—I don't want to have to step on all these goddamn boxes! I still use 'em, but I hate 'em. I have a delay pedal, and sometimes I'll use a volume pedal, but the only pedal I really like is my Dunlop Jerry Cantrell wah-wah. I love how it sounds, I love working it; it makes me feel cool to stand on it, you know? And it's got such a deep swoop.

HALE Yeah, I'm very similar. I love using lots of different pedals in the studio. But when you're singing, fronting a rock band and playing, you don't want to think about a lot of that stuff. So I keep it fairly minimal for the live show. My favorite pedal is the tuner—it's the "make everything sound better" pedal! [*laughs*] I'm kidding, but I don't have a lot on my pedal board. I have a Klon Centaur, which is amazing because it gives you that extra boost without really screwing up your tone; it doesn't get too fuzzy. I have an MXR Line Boost for my leads, and I have a Dunlop Jerry Cantrell wah, too. Oh, those wahs are the best! And that's about it. I'm the complete opposite of our guitar player, Joe—I think his rig could probably go to the moon twice! [*laughs*]

It seems like the two of you really bonded on this tour. Could you see a musical collaboration sometime in the future?

FORD Oh yeah. I'm feeling something musical, but I don't know what. I'm waiting for it to poke me in the back and say, "Here's a song—you guys need to do this!" I don't know if it'd be something where I play guitar and she sings, or we both sing, but I would love to do something like that! Maybe it's something we write together, you know? I wish we could be in a band together—that would be so cool!

HALE Are you kidding me? It would be an honor and a privilege. I don't even know what we would come up with—but whatever it is, I know it would be amazing!

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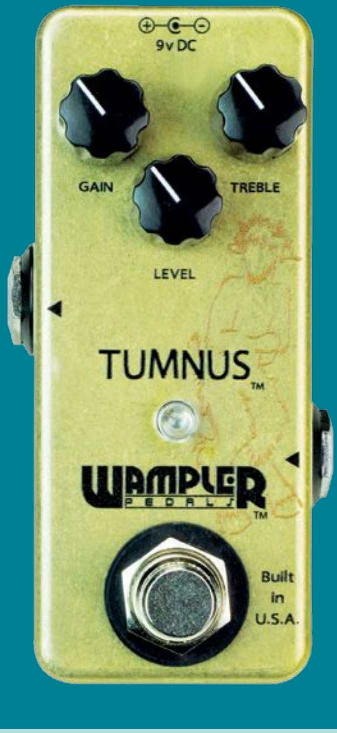

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WAMPLER PEDALS [3]

Tumnus

The Wampler Pedals Tumnus is a reproduction of a revered overdrive circuit that has been faithfully replicated in an unbelievably small package. The Tumnus is versatile to use as a stand-alone overdrive or as a slightly dirty boost to push the front end of your amp over the edge. The Tumnus features three knobs for volume, gain and tone and contains a buffered bypass.

STREET PRICE $179.97 / *WAMPLERPEDALS.COM*

FULLTONE [4]

2B

The Fulltone 2B is a tiny, transparent boost pedal, born from the "Boost" channel from Fulltone's Full-Drive 3 pedal. The 2B has the same boost circuit as the FD3 packed into the smallest possible enclosure with the battery tucked tightly inside and space-saving rear-mounted in, out and DC power jacks. The pedal features controls for gain and dynamics (a subtle germanium diode limiter circuit).

STREET PRICE $109.65 / *FULLTONE.COM*

JHS [5]

Mini Foot Fuzz

The JHS Mini Foot Fuzz is a small and ruthless fuzz pedal. The pedal comes in a compact housing and requires standard 9V DC Negative power (it consumes less than 100mA). The Mini Foot Fuzz produces rich harmonics, massive headroom and thick fuzz/overdrive that belie its small footprint. The Foot Fuzz measures in at a tidy 3.6 inches by 1.5 inches by 1 inch.

STREET PRICE $135 / *JHSPEDALS.COM*

6

7

8

OUTLAW GUITAR EFFECTS [6]

Lasso Looper

The Outlaw Guitar Effects Lasso Looper is a compact-sized, 24 bit, 44kHz-looping pedal that lets you build multiple layers of guitar sound into rich sonic creations. The pedal features true-bypass switching and a generous 10 minutes of recording time and unlimited overdubs. Lasso Looper allows you to record, play back, overdub, stop and delete all at the touch of a single, easy-to-use footswitch. A USB cable is included for exporting WAV files to a computer and importing them back to the pedal (via software available at outlawguitareffects.com).

STREET PRICE $79 / *OUTLAWGUITAREFFECTS.COM*

BOSS [7]

TU-3S Chromatic Tuner

The Boss TU-3S Chromatic Tuner offers the identical display and tuning functions as the industry-standard Boss TU-3 pedal, but in a scaled-down size that saves pedalboard space. The only thing eliminated is the pedal switch, so the TU-3S is always on and ready for use with pedal-switching systems like the Boss ES-8 and ES-5, and ideal for setups where space is at a premium.

STREET PRICE $99 / *BOSSUS.COM*

HENRETTA ENGINEERING [8]

Orange Whip Compressor

The Henretta Engineering Orange Whip is a set-and-forget compressor pedal housed in a compact 2x2–inch box that can squeeze its way onto any pedal board. The pedal features internal trimmers to control the amount of compression and output volume so that all you need to do is hit the switch and keep playing. The Orange Whip is known for its subtle and musical compression.

STREET PRICE $125 / *HENRETTAENGINEERING.COM*

9

10

TC ELECTRONIC [9]

WireTap Riff Recorder

The TC Electronic WireTap Riff Recorder is a pedal that allows you to record riffs, ideas, and chord progressions whenever inspiration strikes. The WireTap Riff Recorder has more than eight hours of recording time, so you can fill it up with as many ideas as you like, or record an epic eight-hour jam. The pedal also pairs with a free iOS and Android app that works as a stand-alone recorder as well as Bluetooth transfer of music from the pedal to the app. From the app you can share with friends and bandmates. The app will automatically generate fun names for your riffs (no more "untitled 1, 2 or 3,") and you can trim and tag them, too.

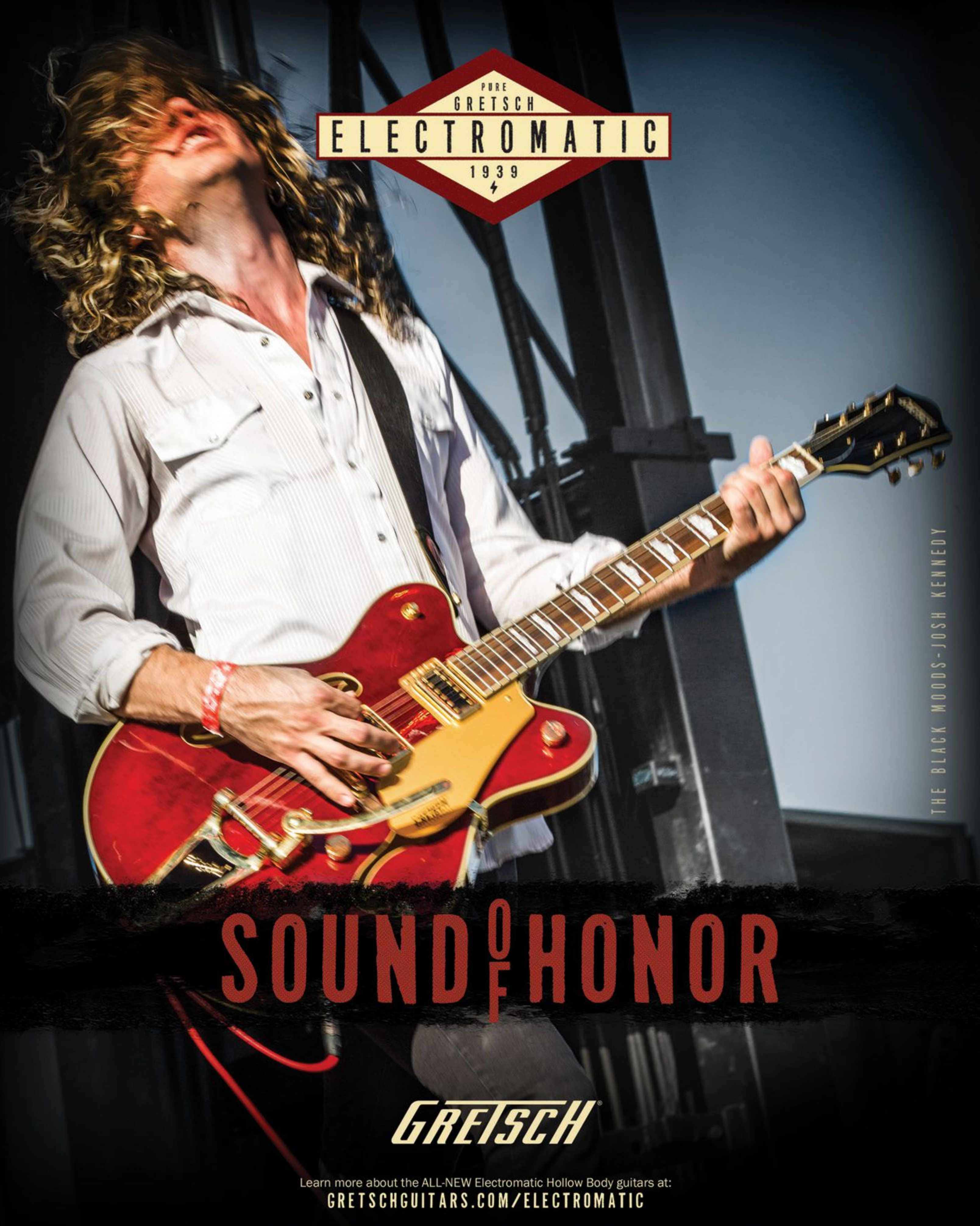
STREET PRICE $99.99 / *TCELECTRONIC.COM*

DUNLOP [10]

CBM95 Cry Baby Mini Wah

The Dunlop Cry Baby Mini packs the same classic wah sound of its standard-sized counterpart in a more travel-friendly, compact housing. The Mini Wah features a full sweep range, Fasel inductor, Hot Potz potentiometer, true-bypass switching and three internally adjustable voicings (Low, Vintage and "Modern" GCB95). The Mini Wah comes with heavy-duty jacks and switches and is powered by nine-volt battery or AC adapter. The Mini Wah has all the authentic quacky Cry Baby wah tones and a wide dynamic range.

STREET PRICE $99.99 / *JIMDUNLOP.COM*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“Yeti sounds so good that we actually used some inspired vocal demo performances on the new record.”

– **Dan Reynolds,** Imagine Dragons

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Blue

BLUEMIC.COM

SOUND CHECK

the gear in review

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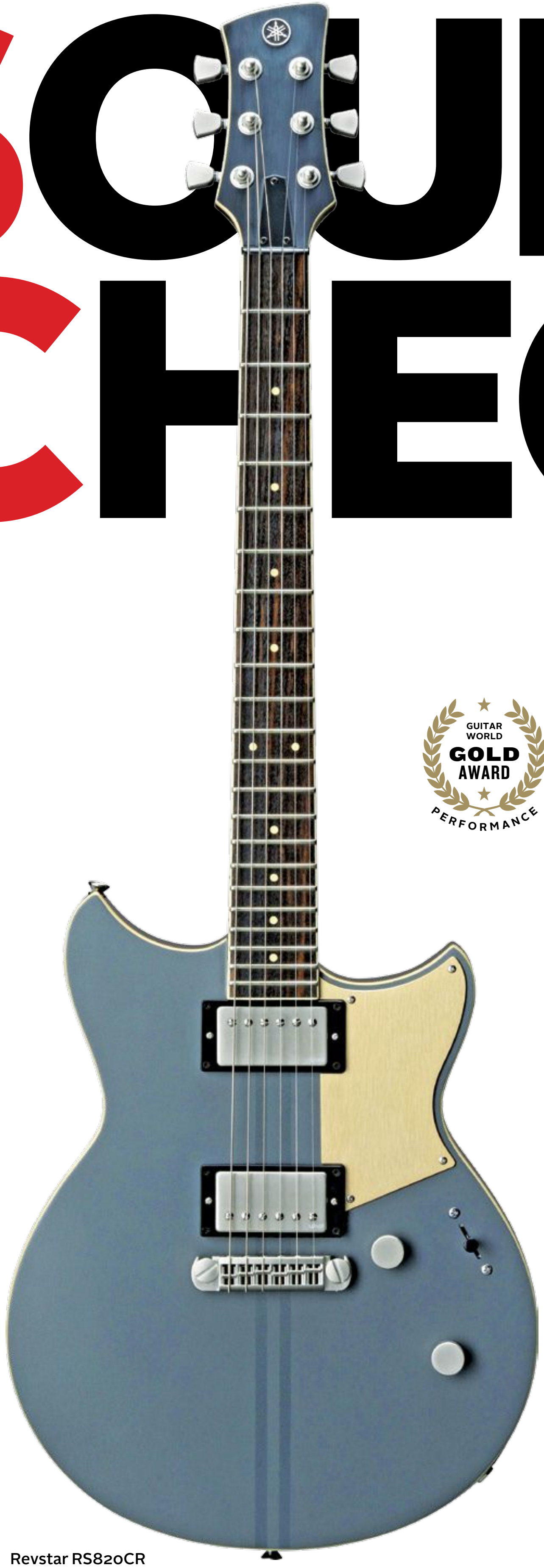
90 **ECHOPARK** Soapbox & F-1 Dual Germanium pedals

92 **ELECTRO-HARMONIX** Cock Fight pedal

92 **GUITARGRIP** Wall Mount Guitar Hanger



Revstar RS820CR

GUITAR WORLD GOLD AWARD PERFORMANCE

Revved Up

YAMAHA REVSTAR RS502T AND RS820CR

By Chris Gill

IT'S BEEN QUITE a long time since Yamaha introduced an entirely new electric solidbody guitar model, let alone a new series of them. In fact, previous to Yamaha's new Revstar series, their most recent new solidbody model was the RGX-A2, which made its debut in 2004. In today's current lineup, the SG/SBG series have existed since 1974 (although they were unofficially discontinued between 1988 and their resurrection in 2010) and the Pacifica series has remained in constant production since 1990. Needless to say, when Yamaha introduces a new series of solidbody electric guitars, they have a good reason to and one can generally count on them being around for a while.

While Yamaha has introduced several impressive guitar innovations in the new millennium, including the "Silent Guitar" and their Alternative Internal Resonance (A.I.R.) body construction technology, the new Revstar series is really more a refinement of traditional designs than a radical new rethink. In addition to offering timeless features inspired by some of the most classic guitar designs ever, a few of the eight new models—including the RS502T and RS820CR guitars that we tested—have styling influenced by British and Japanese café racer motorcycles, which is long overdue considering that Yamaha motorcycles are as popular and beloved as their guitars.

For video of this review, go to GuitarWorld.com/Aug2016

Revstar RS502T

FEATURES A quick glance at the spec sheets for the RS502T and RS820CR suggests that both models are heavily influenced by Les Paul designs circa 1955–57. Both have a mahogany body with a maple top, set-in mahogany neck with a rosewood fingerboard, 24 3/4–inch scale, and 22 frets, and either a pair of full-size humbucking (RS820CR) or P-90-style single coil (RS502T) pickups. However, Yamaha has made numerous refinements to those designs and even introduced a few impressive innovations.

Both models feature master volume and master tone controls, and the master tone control pulls up to engage Yamaha's passive "Dry Switch" technology, which rolls off frequencies below 2kHz by about -5 to -10dB to enhance clarity. The RS502T's VP5 single-coil pickups built by Yamaha Guitar Design (YGD) feature alnico V magnets, a German silver baseplate, plain enamel wire, and 8.3k ohms output. The RS820CR's VH5+ humbuckers also have alnico V magnets and German silver baseplates, but the wire is heavy formvar and the output is 8.3k ohms for the neck pickup and 8.8k ohms for the bridge pickup. Both models have a blade-style three-position pickup selector switch.

The café racer connection is most notable in the finish and matte/satin hardware of both models. The RS820CR has a TonePros AVT-II wraparound bridge with individually adjustable saddles, while the RS502T has a traditional Tune-o-matic style bridge and a very cool spring-loaded floating aluminum tailpiece.

Finish options for the RS820CR consist of Rusty Rat (flat blue-gray) or Steel Rust (flat burgundy), both with two glossy racing stripes going down the center, while the RS502T is only available in what is probably the coolest shade of British racing green ever.

PERFORMANCE Like a well-designed café racer motorcycle, the Yamaha Revstar series guitars are built to comfortably fit to players' bodies. The back of the body has a generous belly contour, and the top's lower bass bout is gently beveled for playing arm comfort. Jumbo frets and an asymmetric vintage-style neck profile (thicker at the bass strings, slimmer at the treble strings) provide fast, effortless playability. The asymmetric double-cutaway body shape, which resembles an offset variation of Yamaha's classic SG/SBG body style, provides excellent access to the entire neck.

While the fit and feel of Yamaha's Revstar guitars are certainly impressive, what really knocked me out is how expressive and lively they both sound. The RS502T is ballsy and aggressive, like a good P-90-equipped guitar should be, with complex upper midrange harmonics and tight low-end spank, plus impressive resonance and sustain from the floating tailpiece. Engaging the Dry Switch takes the pickups toward fat Strat territory but with more body and midrange punch. The RS820CR similarly offers a fine example of dual-humbucker maple/mahogany tone, with the Dry switch providing more cut and presence without sacrificing crucial midrange body.

With their new Revstar series, Yamaha may not have reinvented the wheel, but when you strap one on it's still going to take players for one hell of a ride.

CHEAT SHEET

STREET PRICE
$1,129 (RS502T); $1,549 (RS820CR)
MANUFACTURER
Yamaha Corporation of America, yamahaguitars.com

- Visual styling inspired by café racer motorcycles includes the distinctive finishes and matte/satin hardware. Both models feature an innovative Dry Switch that gradually rolls off bass frequencies below 2kHz from -5 to -10dB, providing more focused tone.
- The RS502T has a unique spring-loaded floating aluminum tailpiece that greatly enhances resonance, sustain, and dynamic response.
- The RS820CR has two vintage-style humbuckers that provide sweet, well-balanced tones with excellent definition.
- **THE BOTTOM LINE** Inspired both by timeless vintage guitar designs and the power of classic café racer motorcycles, Yamaha's new Revstar series guitars offer guitarists familiar tones, comfortable feel, and new versatility to satisfy today's players.

GUITAR WORLD
PLATINUM
AWARD
EXCELLENCE

Power Player

FENDER AMERICAN ELITE TELECASTER THINLINE

By Paul Riario

For video of this review, go to GuitarWorld.com/Aug2016

FENDER'S ICONIC GUITARS and basses are among the most in-demand instruments for the working musician. Just as players' needs have evolved with the musical climate, Fender has also pushed the creative envelope to continually refine their classic instruments to make them infinitely better, so much so that you can easily say that innovation has become the company's calling card. With the launch of the 2016 American Elite Series, which includes Stratocaster and Telecaster guitars, Jazz, Precision and Dimension basses, Fender has made some notably advanced and impressive design changes for these well-known models.

For this review, I checked out the Fender American Elite Telecaster Thinline, which blends all the cosmetics of a traditional Telecaster Thinline, along with cleverly infused modern tweaks that make it not only incredibly versatile, but the only guitar you'll ever want to play.

FEATURES

Outside of its lightweight ash body, semi-hollow construction and satin finish maple neck, just about everything else on the Elite Telecaster Thinline is completely modified for feel and upgraded for performance and tone. There is no denying the guitar is well built, with every small detail thoughtfully considered. Among the many improvements include its perfectly carved, compound C-shaped neck that subtly tapers to a D profile as you climb the neck, a 9.5- to 14-inch compound radius fingerboard that makes fretting out impossible, and an asymmetrical neck heel that feels unobtrusive when playing in the upper register.

Other beneficial features are the guitar's dual action truss rod with easy access spoke wheel, which makes adjusting neck relief a no-hassle affair, and the inclusion of short-post locking tuners. The Thinline also forgoes the traditional Tele bridge plate with a screwless mount suspension bridge with intonatable brass saddles for increased string vibration, which results in more sustain and top-end response, in addition to top-loaded string changing. The guitar features fourth-generation Noiseless pickups combined with Fender's popular S-1 switching (push-activated atop the volume control that engages series or parallel wiring options), a master tone control and a three-position switch.

PERFORMANCE

The first thing I noticed about the Elite Telecaster Thinline is just how incredibly loud and vibrant the guitar sounds unplugged. It also just feels great. Fender's precision neck carves always possess an effortless contour, and this particular neck feels tailor-made to fit comfortably snug in the pocket of my hand. Ringing out a couple chords and rapid-fire double stops unleashes the familiar Telecaster snap because of its elastic string tension, and the flat fingerboard radius contributes to smooth execution of pedal steel and chicken pickin' licks, and even wide interval bends. I found it hard to put this guitar down because it's just so damn easy to play.

Using a variety of high-gain and classic tube amplifiers, the Elite Thinline doesn't disappoint in tone. The new Noiseless pickups deliver on their promise of being noise-free but also sound clear and defined. There's warmth to the overall tone in cleaner settings, but the guitar really starts to sing with powerful low-end response and crisp highs by driving it with pre-amp distortion. For more heft, I set the pickup switch in the middle and activated the S-1 switching for series operation, which acts as a thickening agent, prompting the guitar to roar with generous output.

CHEAT SHEET

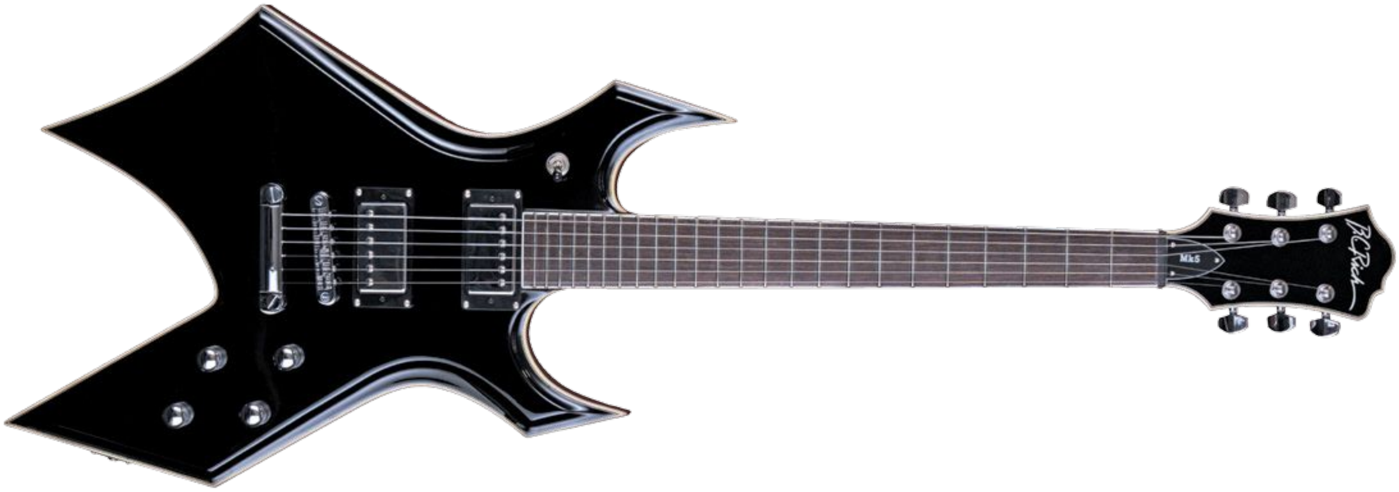
STREET PRICE
$1,899.99
MANUFACTURER
Fender,
fender.com

● The Elite Telecaster Thinline's asymmetrical neck heel combined with the compound neck profile offers effortless feel and stress-free playability.

● Fender's new Noiseless pickups dazzle at blending dead-quiet operation with powerful twangy tones.

● **THE BOTTOM LINE**
The Fender American Elite Telecaster Thinline merges classic styling, modern design enhancements and refined tweaks, all of which provide the utmost level of performance and playability in this super-charged Tele.

For video of this review, go to GuitarWorld.com/Aug2016



GUITAR WORLD GOLD AWARD PERFORMANCE

Divine Reinvention

B.C. RICH MK5 WARLOCK

By Chris Gill

PERHAPS YOU RECENTLY read an announcement that Praxis Musical Instruments signed a worldwide licensing agreement with Hanser Music Group for the B.C. Rich brand. As you may or may not be aware, Hanser has owned B.C. Rich since 2001, and Praxis has manufactured and distributed the Sterling by Music Man line of imported instruments since 2005. However, Praxis' role with B.C. Rich is more independent and autonomous than their arrangement with Sterling by Music Man. As a result, Praxis has introduced an entirely new line of B.C. Rich guitars and basses for 2016. Praxis also opened a B.C. Rich USA Custom Shop, which is staffed by some of the legendary master luthiers of B.C. Rich, including Neal Moser (the designer of the legendary "Bich" model), Ron Estrada, Dave Cervantes and master graphic artist/painter Dan Lawrence.

The B.C. Rich 2016 lineup still includes favorite classics like the Mockingbird and Warlock, plus a full line of Kerry King signature guitars and newer models like the Villain, JR V, and six- and seven-string Warbeast guitars. We took a look at the MK5 Warlock, which is sort of a "midline" model between B.C. Rich's fancier MK11, MK9 and MK7 models and the more streamlined MK3 and MK1 models. Not to go all Goldilocks on y'all here, but many longtime B.C. Rich enthusiasts as well as newcomers will probably find B.C. Rich's MK5 Warlock just right when it comes to quality and value.

FEATURES With its gloss black finish and white binding surrounding the entire top, fingerboard, and headstock, the MK5 Warlock has a classy, elegant appearance that contrasts the radical curves and points of its body shape. German carving around the body's top edges and a rosewood fretboard completely free of inlays further enhance the MK5 Warlock's sophisticated appeal. Although the MK5 Warlock has a set-in mahogany neck, the heel is smoothly and seamlessly contoured to the mahogany body to provide the same "heel-less" feel of B.C. Rich's beloved neck-through-body designs. The neck is also finished in gloss black and has a 24 3/4–inch scale, 24 medium jumbo frets, 13 3/4–inch radius, and a slim, shallow C-shaped profile.

All of the hardware is chrome-plated, consisting of a Tune-o-matic-style bridge with stop tailpiece, knurled dome control knobs, traditional non-locking die-cast tuners with metal buttons, and a metal jack plate. The electronics include a pair of high-output humbucking pickups of B.C. Rich's own make with chrome-plated covers, individual volume and tone controls for each pickup and a three-position pickup selector toggle switch.

PERFORMANCE The MK5 Warlock essentially is a combination of the wicked body shape and neck-through-body feel of the original Warlock that Bernie Rico designed in 1981 with the classy black finish, white binding and dual-humbucker circuit of a 1958 Les Paul. This guitar is no classic throwback however, but rather a bold refinement of those aesthetics that are equally up to the demands of today's players.

While the body shape is undeniably radical, like B.C. Rich's other classic designs it still makes perfect sense from an ergonomic standpoint, feeling well-balanced when played standing up, fitting comfortably onto the knee when playing while seated, and balancing perfect on its two lower edges when leaned against an amp or chair. The smooth heel is as comfortable as it gets, providing easy access all the way to the 24th fret, and the neck has an effortless, fast feel.

What really seals the deal is the MK5 Warlock's crisp, refined tone. The pickups deliver output that's not too hot or weak (there's that "just right" balance again), providing aggressive attack and upper midrange snarl along with tight, refined bass that keeps even the most distortion-saturated tones sounding clear and well-defined. With clean amp settings the treble sparkles and shines without sounding thin or shrill. While its looks may say "metal," the MK5 Warlock is really ideal for any style of music where a dual-humbucker guitar is welcome.

CHEAT SHEET

- **LIST PRICE** $499.99
  MANUFACTURER B.C. Rich, bcrich.com

- Although the MK5 Warlock has a set-in neck, the heel is smoothly and seamlessly contoured to the body to provide the feel and playability of a neck-through-body design.

- The pair of humbucking pickups with individual volume and tone controls provides the full range of classic humbucker tones ideal for any style of music.

- **THE BOTTOM LINE**
  The latest chapter of the B.C. Rich saga looks very promising thanks to the impressive value and quality of instruments like the MK5 Warlock, which should please purists and newcomers alike.

New EQ

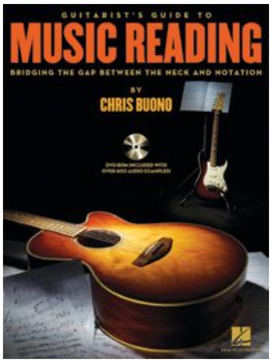
WHAT'S NEW AND COOL

Amptweaker

FATMETAL PRO

The Amptweaker FatMetal Pro is a new version of the popular TightMetal Pro and is particularly well suited for use with brighter amps and for thicker metal tones. The pedal includes a gain and volume boost, an extra effects loop, a proprietary SideTrak loop, three band EQ, smooth switch, fat switches and a Thrash switch. The FatMetal Pro's tight control helps dial tightness and aggressiveness of pick attack.

LIST PRICE $319
amptweaker.com



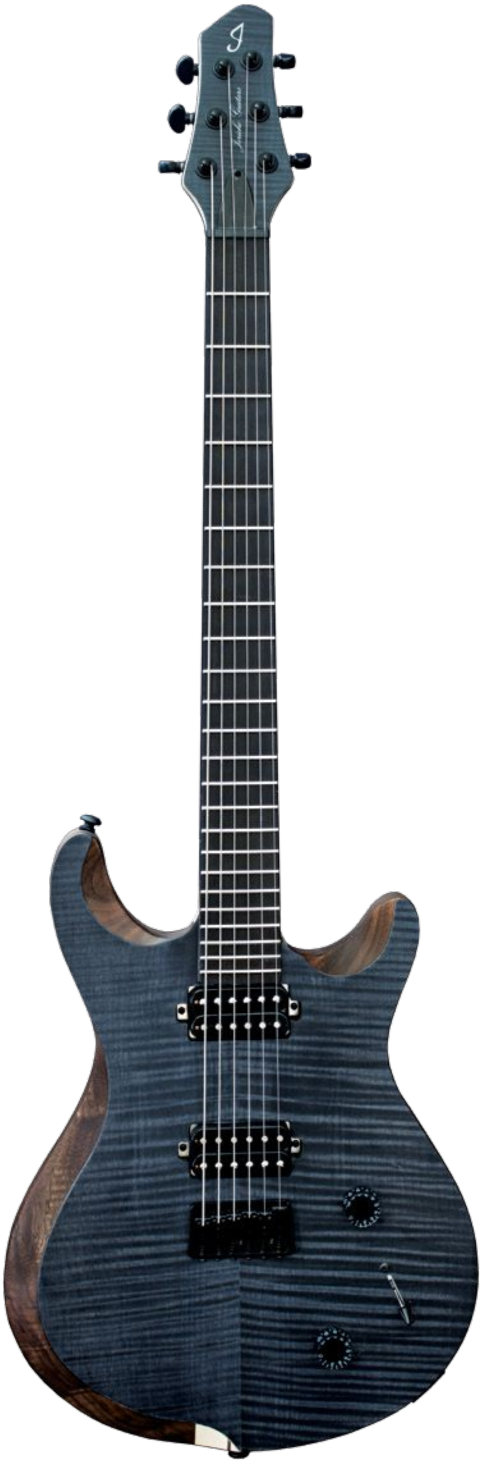
Hal Leonard

GUITARIST'S GUIDE TO MUSIC READING

Hal Leonard's *The Guitarist's Guide to Music Reading* by Chris Buono features 144 pages of detailed step-by-step instruction for guitarists who have had minimal exposure to the concepts behind music notation. The book offers loads of sight-reading examples, invaluable tips and secrets from an industry pro, and a DVD-ROM with over 600 audio files.

LIST PRICE $19.99
halleonard.com

For video of this review, go to GuitarWorld.com/Aug2016



GUITAR WORLD PLATINUM AWARD EXCELLENCE

Tipping the Scales

JERICHO EDGE 6 NT

By Chris Gill

FOR SOME PLAYERS, a guitar with an extended scale length can feel like an entirely different instrument, particularly when you pair it with heavier gauge strings. An extended-scale provides a brighter sound, greater sustain and a more stable guitar than a shorter scale—which is great for studio recording or live—but it can also take some getting used to. Jericho Guitars, which specializes in extended-scale instruments, offers the perfect solution with their Edge 6 NT model. The standard scale length of the Edge 6 NT is 25 3/4 inches, just an inch beyond that of a Les Paul, yet it provides ideal tension and intonation for tuning a guitar a whole step down to D or even drop-C when using regular gauge strings. As a result, the Jericho Edge 6 NT provides all of the benefits of an extended-scale instrument without sacrificing the familiar feel of a standard guitar.

FEATURES The Edge 6 NT is a true work of art, featuring a neck-through-body design constructed from three layers of maple that sandwich two inner layers of walnut. The body wings are made of walnut with an attractive rich brown color, and most of the top is covered with a thin laminate of figured flame maple, which is either natural or stained transparent black. The neck and body have an extremely thin finish which leaves the wood's pores open and provides the resonance and dynamic response of unfinished wood. The rosewood fingerboard is completely blank, giving the guitar classy, minimalist aesthetic appeal.

The neck has a slim, flat C-shaped profile and 24 medium frets. The locking Gotoh mini tuners and bridge, which anchors the strings through the body, are finished in black. The pickups are Jericho's own hand-wound Alnico V passive humbuckers with exposed black coil bobbins. Controls consist of a master volume and a master tone control that engages coil splitting for both pickups when pulled up.

PERFORMANCE The maple and walnut tonewoods, extended scale length, neck-through-body construction and thin finish all contribute to the Edge 6 NT's incredibly lively and dynamic tone, which is noticeable even when playing the guitar unplugged. The frequency range when played with a clean amp setting is impressively wide, with sparkling treble and rich, commanding bass. Jericho's Alnico V humbuckers deliver excellent dynamic response and definition with high-gain distortion, sounding impressively heavy without sounding overly dark.

The playability is outstanding as well. While the scale is slightly longer than a traditional guitar, the overall feel is similar and in some ways actually faster thanks to the neck's slim profile. Deep cutaways and the absence of a heel courtesy of the neck-through construction provide unobstructed access to the uppermost frets.

CHEAT SHEET

STREET PRICE
$799.99
MANUFACTURER
Jericho Guitars,
jerichoguitars.com

- Featuring a 25 3/4–inch scale length and 24-fret neck-through-body design, the Edge 6 NT delivers lively, resonant tone with balanced, full-frequency response.

- The Jericho Handwound Alnico V passive humbuckers maintain crisp detail and definition even when played with high-gain distortion.

- **THE BOTTOM LINE**
The Jericho Edge 6 NT is the perfect solution for guitarists who prefer to use drop tunings but don't want to sacrifice the comfort and familiar feel of a standard scale guitar.

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Stomping Ground

ECHOPARK SOAPBOX AND F-1 DUAL GERMANIUM

By Chris Gill

SINCE THE OFFICIAL groundbreaking of Echopark Guitars in 2012, founder Gabriel Currie has built himself a very impressive guitar company empire. In addition to offering a wide variety of awesome Echopark guitars favored by players like Joe Perry, Josh Homme and Charlie Starr, he's also recently started making amps and effect pedals. Echopark's first pedal offerings consist of three different models—the Dual-Harmonic boost, F-1 Dual Germanium fuzz, and Soapbox boost. We took a look at the Soapbox and F-1.

FEATURES Unlike many of today's current breed of boutique effects, the Echopark pedals are no-nonsense affairs with minimalist aesthetics instead of gimmicky graphics and cutesy control descriptions. In fact, the only marking on the pedals is the Echopark name plate. This reflects the fact that the pedals are designed as tools for working musicians, who know that inputs are usually on the right, outputs are on the left, and the adapter jack is for a 9VDC center negative plug. Both pedals feature 100-percent hand-wired circuits, full-sized internal pots and discreet components. The pedal's oversized, vintage-style control knobs are easy to grip and adjust under the pressure of a live gig, and each pedal's LED (red on the F-1, blue on the Soapbox) glow brightly when the effect is engaged with the true bypass footswitch.

The Soapbox has a single level control knob for dialing in 0 to +15dB of boost. That's it. The F-1 Dual Germanium fuzz has a level (amount of fuzz added to the dry signal) control on the left and a blend (combining the first and second stages of the PNP germanium transistor) control on the right.

PERFORMANCE The F-1 Dual Germanium is based on the rare Mosrite Fuzzrite pedal often heard during the Sixties on recordings by the Ventures, Davie Allan's biker movie soundtracks, and Iron Butterfly's "In-A-Gadda-Da-Vida." The F-1 perfectly nails the Fuzzrite's gritty, buzzy character, but the level and blend controls provide a wider variety of textures than the original's volume and depth controls. Experimenting with the blend control can unleash harmonically rich Octavia-style fuzz, the slashing buzz of a ripped speaker, or mellow, violin-like swells. The fuzz effect cleans up when the guitar's volume control is turned down, and the effect works well with both clean and distorted amp settings.

The Soapbox is essentially a clean boost, but it also makes a guitar's tone sweeter and more harmonically rich. I found that it made my rig's upper midrange more musical while also taming the rough edges of my amp's presence control. Engaging this effect is a one-way ticket to robust rhythm tones and expressive, pro-recording quality solo tones.

CHEAT SHEET

STREET PRICE $170 (Soapbox); $230 (F-1 Dual Germanium)
MANUFACTURER Echopark Instruments, echoparkinstruments.com

- The F-1 Dual Germanium is based on the rare Mosrite Fuzzrite pedal but also provides a wider range of textures from buzzy vintage Sixties fuzz to smooth, violin-like sustain.
- The Soapbox is a clean boost that provides up to 15dB of boost while also cleaning up your tone by enhancing the midrange and taming shrill treble.

THE BOTTOM LINE
Echopark's new pedals are expressive, no-nonsense, and sensibly priced tools that instantly add a professional touch of class to your guitar's tone.

Cut the Cord.

FRETLIGHT
Chords & Scales
Minor Pentatonic A
Form 1
Favorite List
FRETLIGHT WIRELESS
Chords & Scales Library

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fretlight.com

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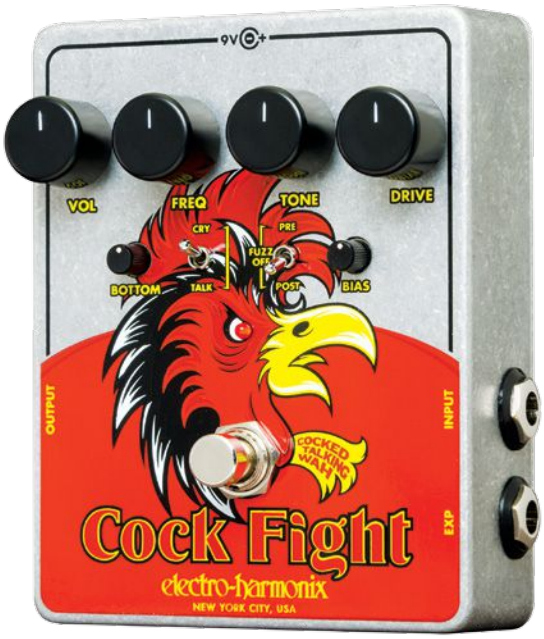


GUITAR WORLD GOLD AWARD PERFORMANCE

Cock Rock

ELECTRO-HARMONIX COCK FIGHT

By Chris Gill

WHEN IT COMES to fat-sounding, expressive solos that really cut through a mix, midrange is where the magic is. For years guitarists have used a half-cocked wah pedal with the treadle locked to a sweet spot to generate the ideal midrange. However, dialing in the desired tone when playing live can be a challenge as it involves engaging the wah and manually moving the pedal to the exact setting you want.

Electro-Harmonix's new Cock Fight pedal provides a cocked wah effect that delivers the desired midrange tone every time. However, it's much more versatile than that, also offering a choice between standard wah and talking formant filters, a fuzz section and more precise tone shaping capabilities.

FEATURES The Cock Fight's impressive variety of controls makes it easy to dial in your ultimate guitar solo tone. The Frequency knob is essentially a manual wah or talking pedal effect. After selecting Cry (wah) or Talk, it's the first control users should adjust to find their desired midrange or vowel character. The Bottom control boosts low frequencies often lost by wah effects. The remaining controls all function when the Cock Fight's fuzz section is engaged and include Tone (to make the fuzz effect brighter or darker), Drive and Bias, which adjusts the fuzz effect's voltage from full-on blast to dying battery sputter. A switch allows users to place the fuzz effect before (Pre) or after (Post) the wah/talk filter. A 1/4-inch expression pedal jack allows guitarists to use an optional expression pedal to manually adjust the frequency like a traditional wah pedal.

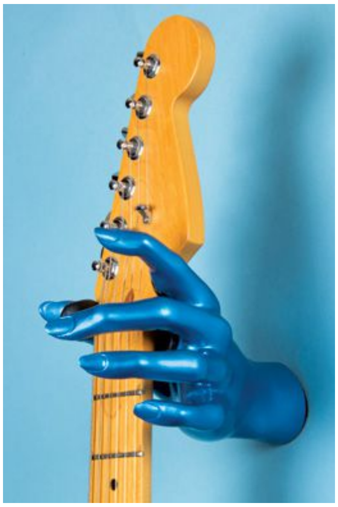
PERFORMANCE Because the Frequency control is essentially a wah, the best midrange tones lurk between 9 and 3 o'clock while anything beyond may be too muddy or shrill. The talking filter is a cool bonus that produces funky, voice-like vowel sounds with outrageous expressive potential. The fuzz section adds just the right amount of grit to take your solos over the top.

CHEAT SHEET

STREET PRICE $148.90
MANUFACTURER Electro-Harmonix, ehx.com

● THE BOTTOM LINE
With wah and talking filters and a full-blown fuzz section, the Cock Fight is a one-stop solo tone machine with everything you need to cut through the mix with a single stomp on a footswitch.

Buzz Bin



GuitarGrip

Let's face it: Guitar wall hangers are just plain fugly. Most are, at best, an unimaginative, serviceable hook that any Home Depot associate could quickly anchor on a wall to suspend your autographed Nickelback guitar or temporarily hang your angry drunk and flailing friend. And speaking of tipsy, you're not going to want to leave a guitar on a floor stand where that lush friend may also knock it down.

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—Paul Riario

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WOOD VIBRATIONS

by Mike Dawes

For video of this lesson, go to GuitarWorld.com/Aug2016

ALL THE HITS

Combining melody, chords and percussive sounds

IN THE PREVIOUS COLUMN, I demonstrated one approach to composing for solo acoustic guitar, wherein I began with a simple melody, to which I added harmony then fingerstyle ideas and percussive elements. I'd now like to share another approach I often employ and recently used to compose a new tune called "Overload," which is performed in DADGAD tuning.

"Overload" is a percussion-heavy song in which I employ a wide variety of techniques to create rhythmic sounds by hitting the guitar in many different ways and places. The entire composition grew from a single seed of an idea. I was sitting with my guitar and came up with the very short rhythmic phrase shown in **FIGURE 1**, which is comprised of five pitchless, percussive "hits," each of which is achieved in a different way. The initial hit, on beat one, is sounded by "slapping" the sixth string with my right thumb while hitting the higher strings with my pick-hand fingernails. I then perform the second 16th-note accent by tapping my left middle finger against the middle strings. The third 16th-note accent is then sounded by tapping my right thumb against the sixth string, and the fourth accent is created by dragging my pick-hand fingernails upward across the higher strings. The final accent, which falls squarely on beat two, is sounded by slapping my open right palm against the face of the guitar, as well as the strings, up near the high end of the fretboard. I think of this heavier accent on beat two as a "snare hit," which is a sound and approach I picked up from guitarists Bob Brozman and Petteri Sariola.

Let's now add a low bass note to the groove, as shown in **FIGURE 2**. Here, I bring the low-note accents into play on each beat but move the note around rhythmically, so that it falls on a different 16th note each time, meaning a different part of the beat. Practice this sequence slowly at first, so that you will be able to get all of the percussive elements to sound properly on the right parts of each beat while bringing the open sixth string into play.

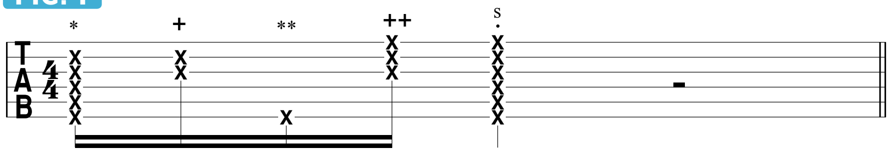
To elaborate a little further, in **FIGURE 3**, I begin by sounding the open sixth string together with the third fret of the fifth string; I simultaneously strike the string while hitting the face of the guitar with my open pick-hand palm. I then immediately hammer-on from the third fret up to the fifth. This is followed by two more 16th-note accents on open sixth-string. I then follow a similar progression of percussive accents with the notes G, A and C on the sixth string, ending the phrase with a hammer on from C to D, 10th to 12th fret.

We're now ready for the much more complex actual guitar part, shown in **FIGURE 4**: while sliding from C to D on the fifth string, sounded along with the open sixth string, I additionally sound C and E on the top two strings, sliding the E up to an F, one fret higher, while pulling off on the second string from C to the open A note. A similar progression of percussive techniques surrounds some new chord voicings for G7 and Am7.

Bar 2 is more complex, in that I begin with two hits with my right thumb on the upper bout of the guitar body, followed by a strike with the index and middle fingers on the lower bout. Within beats one and two, I include natural harmonics at the 12th fret and then hammer-on to a series of notes on the sixth string. **FIGURE 5** offers another take on this approach, utilizing additional chord shapes while also ending with a different phrase.

All examples are performed in DADGAD tuning (low to high: D A D G A D)

FIG. 1



*strike top of gtr. ("kick drum") with heel of right palm while fingernails strike muted strings

+ tap strings with fret-hand finger

**tap sixth string with right thumb

++ drag fingernails across high strings as an upstroke

s = slap top of gtr. and strings with open hand

FIG. 2

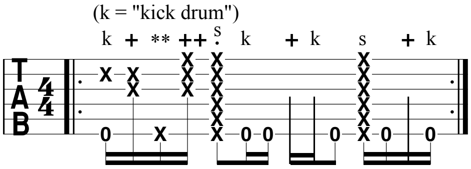


FIG. 3

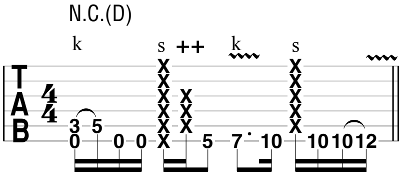
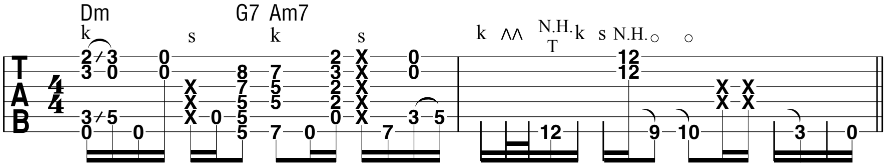


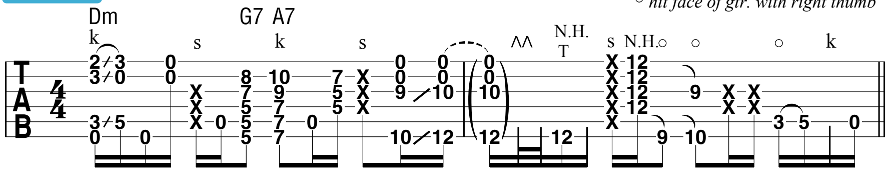
FIG. 4



^^ hit face of gtr. with right middle and index fingers in quick succession

○ hit face of gtr. with right thumb

FIG. 5



Mike Dawes is an English guitarist and touring musician, hailed as one of the world's most creative fingerstyle performers and renowned for his ability to seamlessly replicate a full band on a single instrument. For more information, visit mikedawes.co.uk.

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GUITAR WORLD PLATINUM AWARD

STRING THEORY

By Jimmy Brown

For video of this lesson, go to GuitarWorld.com/Aug2016

SMOOTH STRUTTIN'

Combining "walking bass" and "flat-four" comping on jazz-blues changes

LAST MONTH, I presented some neat chord substitutions to play over a 12-bar *jazz-blues progression* in the key of G, using sparse, three-note "shell voicings" and big-band–style "flat four" strumming, inspired by Count Basie Orchestra guitarist Freddie Green. I then showed you a cool alternative approach to *comping* (accompaniment) that has you employing hybrid picking (pick-and-fingers technique) to play a constant-motion "walking bass line" complemented by rhythmically sparse, syncopated horn-section-style chord "stabs," which together create an exciting swing-feel accompaniment that doesn't sound too thick or overbearing behind a soloist. I'd now like to offer a different and equally cool comping approach that combines flat-four chord strums and walking bass, with a different chord change falling on every beat and lots of *passing chords* added.

FIGURE 1 demonstrates this approach performed in our familiar key of G. As we had done in the first figure last month and in both examples from the previous month's column (June 2016), we're again strumming simple shell voicings that include only the chord's root, third and seventh, with an unused, fret-hand-muted string sandwiched between the lower two notes, and adding an occasional muted-string "hiccup" on an eighth-note upbeat (strum with an upstroke) to convey the desired swing groove. Most of this 12-bar figure is based on the ascending four-chord "walk-up" pattern introduced in bar 1, which is then transposed to different "temporary tonal centers."

What we're doing in bar 1 is moving from the one chord (G7) to the two minor-seven (Am7), followed by the *sharp-two diminished seven* (A♯dim7), which serves as a transitional passing chord that resolves satisfyingly to what's called the one chord *in first inversion*, meaning its *third is in the bass* (G/B). In bar 2 we apply this same walk-up pattern to the four chord, C7, this time on a different string group. Our initial pattern is then played on G7 again in bar 3, and recalled once more in bar 7. Bar 5 is a restatement of bar 2, and our pattern is also applied to three other tonal centers: the flat-seven chord, F7, (in bar 6), the six chord, E7 (bar 8) and the five, D7 (bar 10).

Bar 4 features a "two-five to four"—Dm7 G7 C7—with chromatic passing chords inserted on beats two (A♭7) and four (D♭7) to keep the "walk" going. Bar 9 is a variation on our initial pattern, beginning on the two chord (Am7) and walking up to the five (D7). The progression ends with a turnaround in bars 11 and 12, incorporating more chromatic passing chords, two of which, B♭7 and A♭7, are *tritone substitutions* for their predecessors.

FIGURE 2 shows the very same progression transposed to the key of C and offers an additional handful of useful chord shapes. Study both figures, then try playing only the two outer notes of each chord as *10th intervals*, using hybrid picking, or just the walking bass line, adding open-string pull-offs as "ghost notes," as we did in the second figure in last month's column.

FIG. 1 jazz-blues progression in G, with "walking bass" chord comping

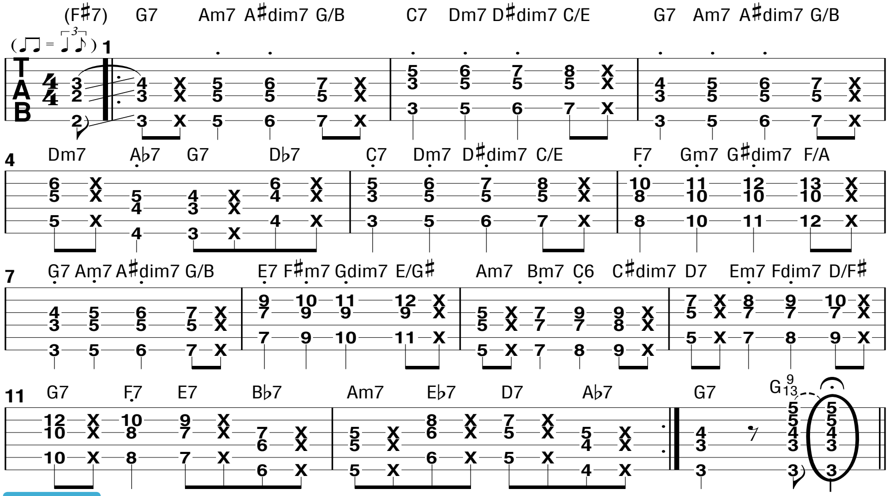
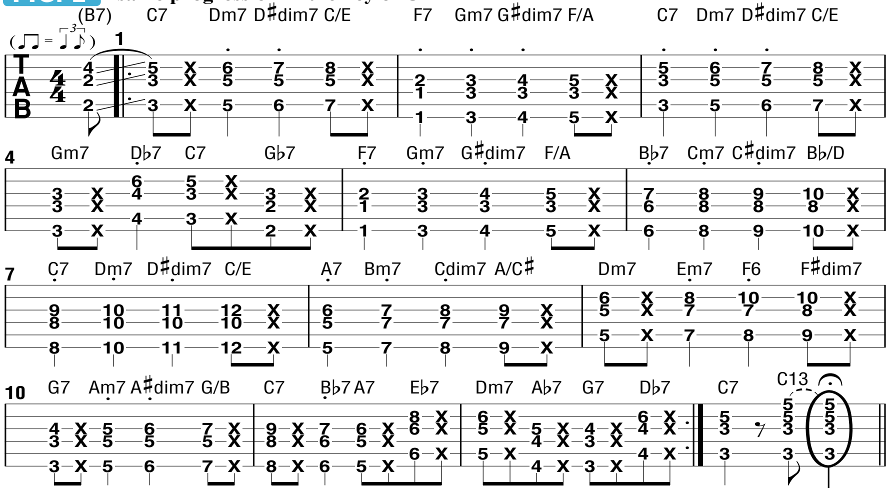

(F♯7) G7 Am7 A♯dim7 G/B C7 Dm7 D♯dim7 C/E G7 Am7 A♯dim7 G/B
Dm7 A♭7 G7 D♭7 C7 Dm7 D♯dim7 C/E F7 Gm7 G♯dim7 F/A
G7 Am7 A♯dim7 G/B E7 F♯m7 Gdim7 E/G♯ Am7 Bm7 C6 C♯dim7 D7 Em7 Fdim7 D/F♯
G7 F7 E7 B♭7 Am7 E♭7 D7 A♭7 G7 G13
TAB

FIG. 2 same progression in the key of C


(B7) C7 Dm7 D♯dim7 C/E F7 Gm7 G♯dim7 F/A C7 Dm7 D♯dim7 C/E
Gm7 D♭7 C7 G♭7 F7 Gm7 G♯dim7 F/A B♭7 Cm7 C♯dim7 B♭/D
C7 Dm7 D♯dim7 C/E A7 Bm7 Cdim7 A/C♯ Dm7 Em7 F6 F♯dim7
G7 Am7 A♯dim7 G/B C7 B♭7 A7 E♭7 Dm7 A♭7 G7 D♭7 C7 C13
TAB

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SCHOOL OF ROCK

by Joel Hoekstra

For video of this lesson, go to GuitarWorld.com/Aug2016

GOOD ODDS

Using odd-numbered intervals to create interesting licks

NO MATTER WHAT your skill level or preferred style of music, being aware of the intervallic relationships between notes is going to be useful in many different ways. Most of you have heard the term "the one" in regard to the note that represents either the name of the chord you're playing or a song's key center. But those other intervallic names—the 2, 3, 4, 5, etc.—may be a bit of a mystery. The concept for intervallic relationships is actually fairly simple and can be easily understood by looking at the major scale.

Most chords are built from triads, which are three-note combinations, and the relationship of the notes tells you what kind of chord it is (major, minor, diminished, etc.). The basic triad consists of the 1 (root note), the 3 (third) and the 5 (fifth); a major triad is built from the 1, major 3 and 5. **FIGURE 1** illustrates the notes of a G major triad: G (the 1), B (the 3) and D (the 5). **FIGURE 2** depicts the entire G major scale: the notes G, A, B, C, D, E and F♯ are the 1, 2, 3 4, 5, 6 and 7, intervallically speaking (the 2, 3, 6 and 7 often include the prefix "maj," signifying major intervals). If we only play the 1, 3 and 7, we get the notes G, B and F♯, as shown in bar 2 of **FIGURE 2**.

Let's use this concept to move up through the G major scale and create a progression of 1-3-7 sounds; in **FIGURE 3**, I begin with 1-3-7, which outlines a Gmaj7 chord, followed by "2-4-8"—A C G—which sounds Am7. The pattern then continues, creating a *harmonized scale* that ascends to Bm7, Cmaj7, D7, Em7 and F♯m7♭5 and ends with Gmaj7 an octave higher than where we started. In **FIGURE 4**, the pattern is phrased a bit differently to make it sound more rhythmically interesting.

I often find myself using chord voicings like these in rhythm parts I devise for songs; in **FIGURE 5**, I alternate between Em7 and F♯m7 voicings, built from the 1-3-7 shape, while dropping in an open low E *pedal tone*.

If we phrase the shapes shown in **FIGURE 3** as straight 16th notes, we get what is shown in **FIGURE 6**: here, I use hybrid picking to obtain more speed and clarity from the phrase, wherein the low E string is sounded with the pick, and the A and D strings are plucked with the middle and ring fingers, respectively.

FIG. 1 key of G

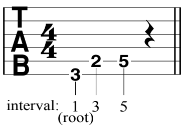


FIG. 2 G major scale

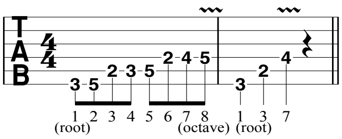
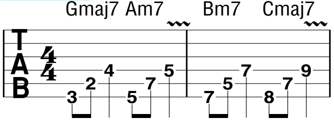


FIG. 3



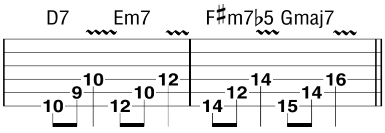
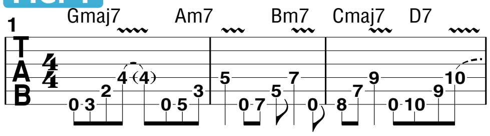


FIG. 4



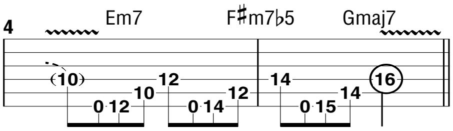
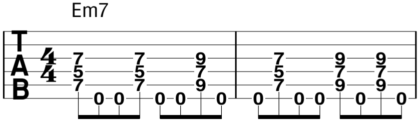


FIG. 5



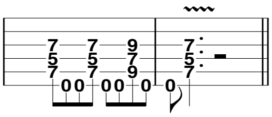


FIG. 6

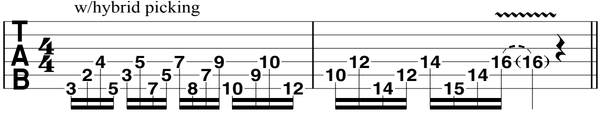


FIG. 7

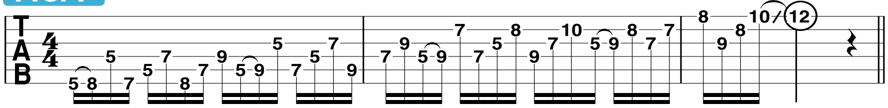


FIG. 8

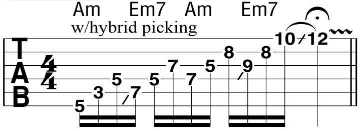


FIG. 9

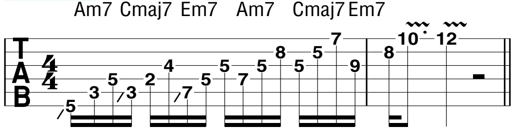
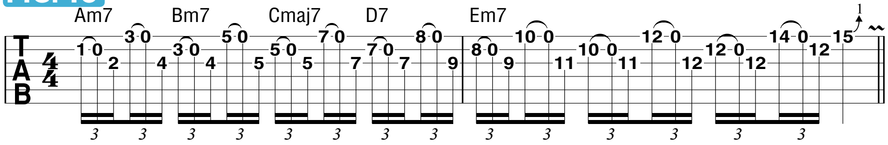


FIG. 10



Another approach is to move through this type of pattern while staying mostly in the same area of the fretboard. In **FIGURE 7**, I employ hammer-ons in every other three-note group to accomplish this technique.

FIGURE 8 combines Am7 and Em7 shapes in a cool sounding riff, and in **FIGURE 9**, I expand on the idea by bringing a Cmaj7 triad shape into the mix. In **FIGURE 10**, triad shapes ascend the top three strings, with pull-offs used on the B and high E strings that create a 16th-note triplets phrase.

New York City guitarist Joel Hoekstra plays for Whitesnake, the Trans Siberian Orchestra and his new side project, Joel Hoekstra's 13, who recently released their debut album, *Dying to Live.*

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ACOUSTIC NATION

by Dale Turner

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IT'S RY TIME

Ry Cooder's sublimely nuanced fretwork

Pick-hand fingering: p = thumb, i = index finger, m = middle finger, a = ring finger.

FIG. 1 drop-D tuning (low to high, D A D G B E)

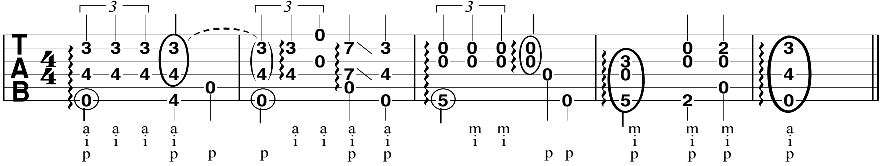


FIG. 2 drop-D tuning

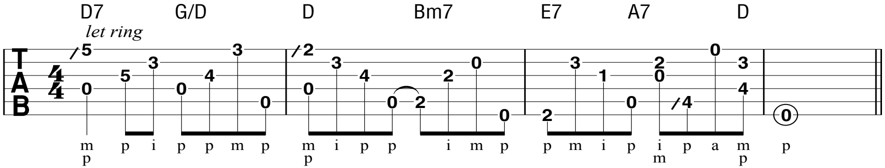


FIG. 3 open D tuning (low to high, D A D F♯ A D)

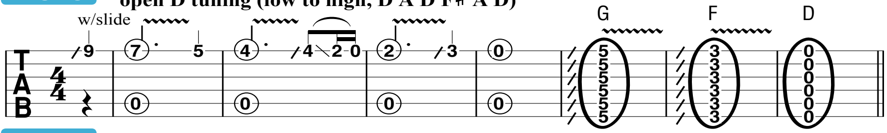


FIG. 4 open D tuning

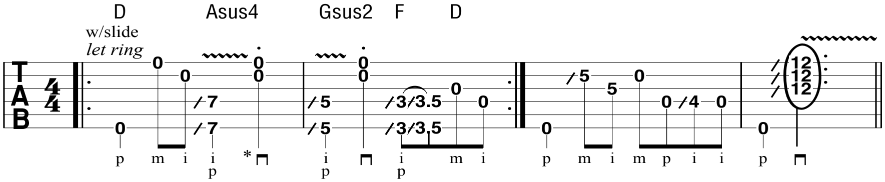
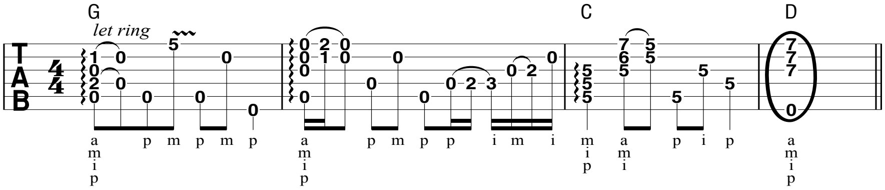


FIG. 5 open G tuning (low to high, D G D G B D)



RY COODER'S ECLECTIC discography dates back to the mid Sixties, when he contributed to records by Taj Mahal, Captain Beefheart, the Rolling Stones and Randy Newman. Since 1970, with the release of *Ry Cooder*, the sublimely tasteful fingerstylist has issued over a dozen solo albums, mostly showcasing his unique arrangements of obscure blues, gospel and folk, to Tex-Mex, Hawaiian and Calypso songs; the majority of Cooder's original music can be found in film soundtracks. Commonly credited with turning the Rolling Stones' Keith Richards on to open-G tuning, Cooder also introduced much of the world to traditional Cuban music with the success of *Buena Vista Social Club* (the 1997 album and 1999 documentary). Among other accolades, the expressive axman even battled the devil (Steve Vai) in the film *Crossroads* (with actor Ralph Macchio faking Cooder's parts onscreen) and emerged victorious. Let's examine Cooder's tunings, fingerstyle grooves and slide tricks.

Tune your sixth string down one whole step (*drop-D tuning*) and let's look at **FIGURE 1**, a passage reminiscent of Cooder's rendition of "Maria Elena," which appears on his 1972 album, *Boomer's Story*. Ry stays faithful to the song's groovy Spanish origins (penned by Lorenzo Barceleta), its groovy quarter-note triplets (the sixth and third intervals on the high strings) picked atop bass notes on beats one, three and four. "FDR in Trinidad," akin to **FIGURE 2**, is another drop-D gem and appears on Cooder's 1971 album, *Into the Purple Valley*. Though it features chord changes similar to "Maria Elena," note the distinctive difference in approach—broken chords, picked in interesting intervallic fashion (keep your fingers fretted for the duration of each chord) and *syncopation* (chord changes occurring on the "and" of certain beats).

FIGURE 3 is a slide guitar example performed in open-D tuning (low to high: D A D F♯ A D) and modeled after "Paris, Texas" (from the 1985 film of the same name...a fantastic guitar-based film score!). To ensure intonation accuracy on the high strings (while alternating bass notes drone), position the slide parallel to and *directly over* the specified frets (lay the slide across the fretboard so that it only contacts the strings; don't press it down into the frets). When applying *vibrato* with a slide, to reduce noise while you rapidly wiggle the slide to the left and right, use your extra fingers to dampen the strings *behind the slide*. Additionally, try to mute the strings you don't want to sound by touching them with any unused pick-hand fingers.

FIGURE 4 presents a more elaborate slide example, inspired by Cooder's live version of the Woodie Guthrie song, "Vigilante Man." (*Into the Purple Valley*'s studio version is performed capo-3.)

Cooder's other go-to slide tuning is open G (low to high, D G D G B D), although he primarily reserves this for electric playing. We'll close this lesson with **FIGURE 5**'s open-G feast (played without slide), similar to the master guitarist's live version of "Across the Borderline" (penned by Cooder, Jim Dickinson and John Hiatt and originally recorded as the title track to the 1993 Willie Nelson album).

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BASS CAMP

by Matt Scharfglass

For audio of this lesson, go to GuitarWorld.com/Aug2016

WE BE JAMMIN'

A crash course in reggae bass

I SPEND MOST of my gigging hours playing rock, funk or Top 40, which are mostly high-energy pursuits, so it's refreshing when I get the opportunity to play chilled-out music outside those genres, such as reggae, where I can lay back, play very simply, and just *vibe*. So in this month's edition of *Bass Camp*, I thought it would be fun to cover the basics of reggae bass playing.

Let's start with tone. As reggae instrumentation is usually sparse—guitar and/or keyboard stabs on the upbeats, and maybe some organ pads (sustained chords), all over a moderate drum groove—you won't need an aggressive tone to cut through layers of guitars. In fact, the "deader" your strings are, the better. EQ-wise, you'll want plenty of low end and just enough midrange to keep your notes defined without being too muddy. If your strings still have some brightness in them, you may opt to pick with your thumb, *à la* Sting, for an even duller tone.

The beauty of reggae bass is there's plenty of sonic space in which to create. Rhythmically, reggae bass grooves can start right on the first beat—the "one"—or you can leave the "one" silent and start on an off-beat. Further, the key is to sit slightly behind the beat; precision isn't always necessary, and it's okay if some rhythms fall between the cracks. Harmonically, you can begin the groove with the root of whatever chord or key you're in, or you can opt to start on another chord tone, such as a third or fifth. It really comes down to vibe, feel and taste.

Knowing that we don't have to fill up *all* the space, let's start with a basic, sparse, I-IV-V (one-four-five) groove to get our feet wet. In the first bar of **FIGURE 1**, the bass plays a few root notes to establish the foundation, and then rests for the remainder. In measure two, we introduce a little syncopation on the first beat, and leave the downbeat of beat three clear, playing the V chord on the upbeat instead.

FIG. 1

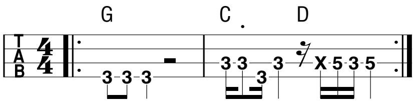

FIG. 2A

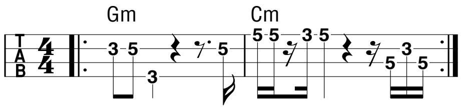

FIG. 2B

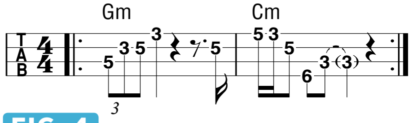

FIG. 3

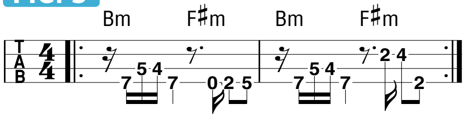

FIG. 4

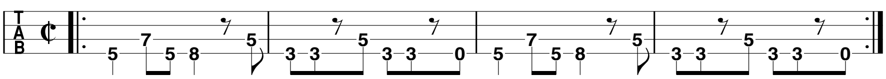

FIG. 5

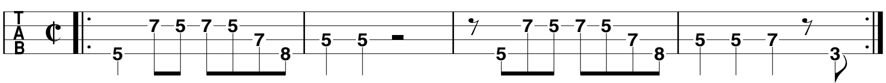

FIG. 6

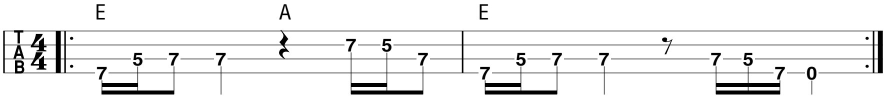

FIG. 7

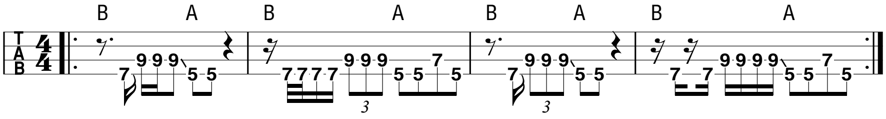

FIGURE 2A is a similarly basic groove incorporating sparse rhythms and lots of space, but it starts on the dominant seventh instead of the root. We can vary this approach even further by starting on the fifth of the chord and altering the rhythms, as **FIGURE 2B** demonstrates. In **FIGURE 3**, we'll experiment with starting the groove on the second 16th note of beat one.

Now that we're familiar with the use of space in reggae grooves, let's try getting a little busier. As you work through **FIGURES 4** and **5**, notice how the bass lines outline most of the indicated chords. For variety, try picking these lines with your thumb while lightly palm muting.

FIGURE 6 is a mixture of simple rhythms and space, with a 16th-note triplet thrown in near the end, and **FIGURE 7** further explores the idea of starting the groove any place other than the "one," with even more complex rhythms added. As you can see, there are far more variations and possibilities than I can show you in the space allotted here.

In many ways, reggae frees you up to play loose or busy, depending on the vibe of the song, and gives you latitude to play around with different note orders (you don't always have to start on the root) and rests, so you can slink around between the beats instead of right on top of them.

To download Matt Scharfglass' *How to Play Metal Bass!* and *How to Play Funk Bass!* DVDs, visit guitarworldlessons.com or download the official Guitar World Lessons app in iTunes.

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IN DEEP

by Andy Aledort

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IT'S THE MELODY

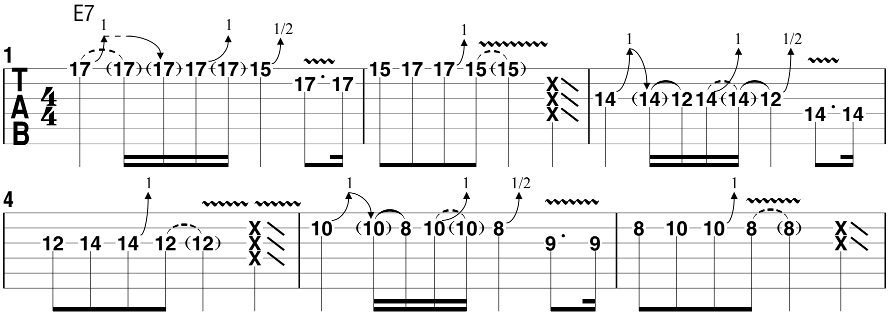
Focusing on thematic development

THE MOST MEMORABLE guitar solos are those that follow the old adage of creating the impression of a "composition within a composition," in that the solo sounds like a song of its own and establishes its own musical integrity within the larger piece of music. In other words, if you can sing a guitar solo, that's a good thing! Some classic examples of rock songs that feature these kinds of memorable, melodic solos are "Hey Joe," "Purple Haze," "All Along the Watchtower," "Sweet Child O' Mine," "Stairway to Heaven," "Comfortably Numb," "Wish You Were Here," "Hotel California," "Smoke on the Water" and "Something." In this lesson, I will demonstrate how to establish a melodic phrase and then build upon it to develop a solo that conveys a sense of *melodic continuity*.

All of the solo phrases demonstrated in this column are played over a funky vamp on E7, played at a moderate tempo. There are no chord changes, so we are simply looking to play lines over the E7 tonality. In **FIGURE 1**, I establish a simple two-bar phrase that evokes the melodic style of blues great Albert King. The solo is based on the E minor pentatonic scale (E G A B D), and I begin in bar 1 with a bend up to the fifth, B, release the bend and land on the minor third, G, followed by the root note, E. In bar 2, the notes of focus are again B and G. The three notes, E, G and B, sound "strong" because they are triadic chord tones of Em, making them perfect notes to start or end a phrase with, or accentuate in any way. In bars 3 and 4, I move the lick down one octave and play it almost identically. In bars 5–8, the lick is played in the same octave but is moved down to eighth position, then third. In **FIGURE 2**, I progressively move the lick down two more octaves as I shift over to the lower strings.

Here's where the "lick development" concept comes into play. Let's take the phrase that was played in bar 2 of **FIGURE 1** and make it the opening phrase: in **FIGURE 3**, I repeat that one-bar idea over and over while moving up through different octaves and fretboard positions. This way, it's easy to see the one-bar line as a lick of its own.

FIG. 1



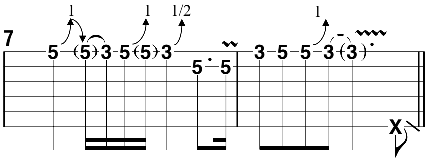
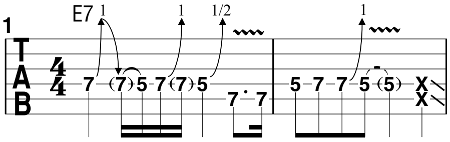


FIG. 2



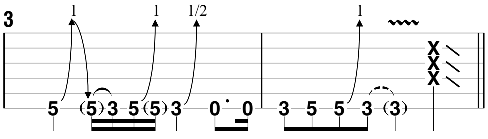
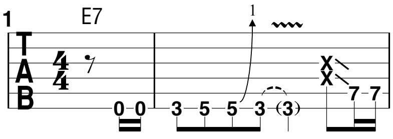
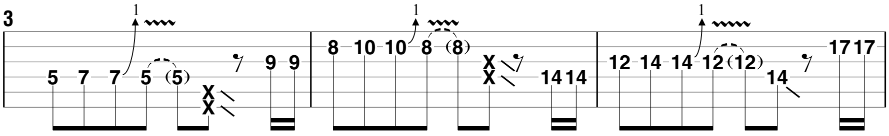


FIG. 3





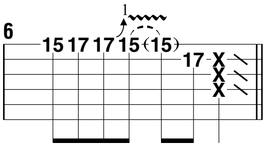
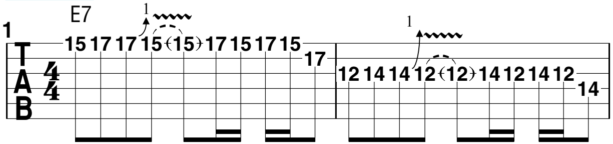
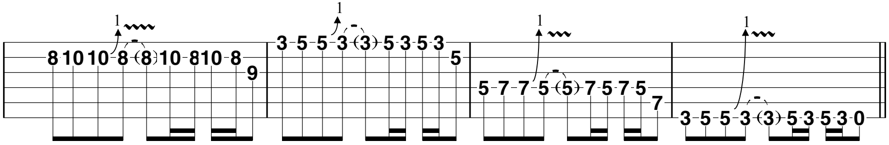


FIG. 4





We can develop the idea further by adding another melodic turn on beats three and four of the phrase, as demonstrated in **FIGURE 4**: here, I begin up high on the first string, and after repeating the phrase shown on beats one and two of **FIGURE 3**, I add a new phrase based on a combination of eighth notes and 16th notes across beats three and four. This new melodic idea is then moved down through different octaves and fretboard areas.

Now that you have the concept, try applying it to your own solos. Next month, we'll explore how to further develop memorable, melodically thematic solos.

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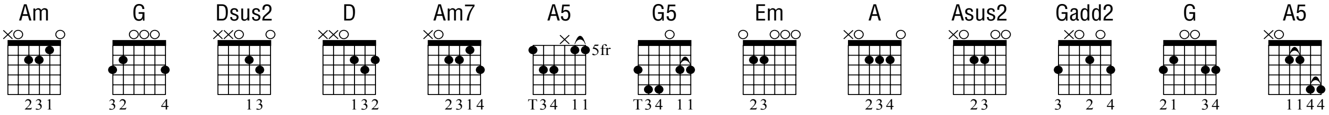
MARY JANE'S LAST DANCE

Tom Petty & the Heartbreakers

As heard on **WILDFLOWERS**

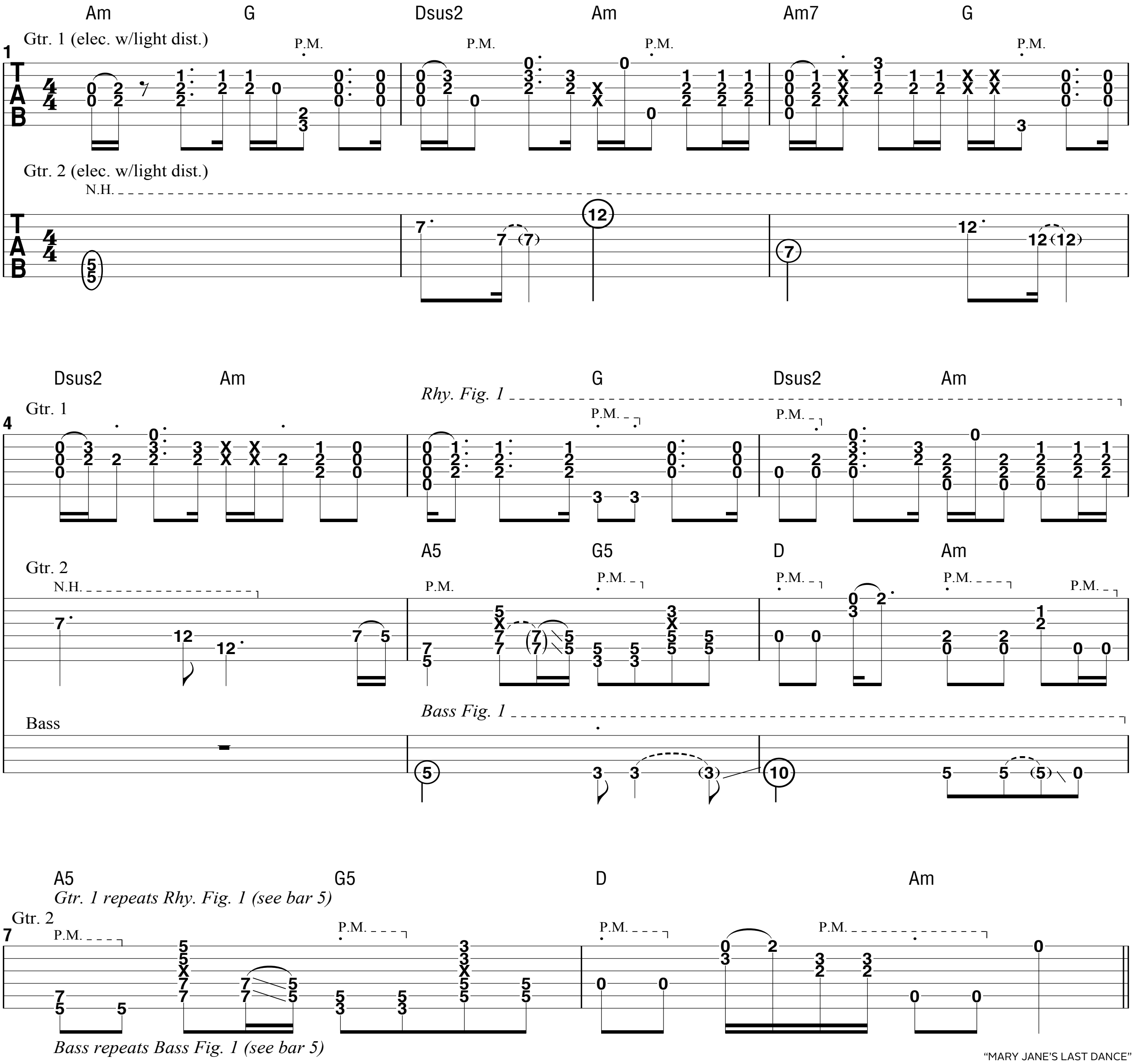
Words and Music by TOM PETTY • *Transcribed by* JORDAN BAKER AND JIMMY BROWN

NOTE: The recording sounds a quarter tone (50 cents) sharp of concert pitch: To play along, tune all strings accordingly.


Am
G
Dsus2
D
Am7
A5
G5
Em
A
Asus2
Gadd2
G
A5
5fr
231
32 4
13
132
2314
T34 11
T34 11
23
234
23
3 2 4
21 34
1144

A Intro (0:03)

Moderately Slow ♩ = 86 w/swing 16ths feel


Am
G
Dsus2
Am
Am7
G
Gtr. 1 (elec. w/light dist.)
P.M.
Gtr. 2 (elec. w/light dist.)
N.H.
Dsus2
Am
Rhy. Fig. 1
G
Dsus2
Am
Gtr. 1
Gtr. 2
A5
G5
D
Am
Bass
Bass Fig. 1
A5
G5
D
Am
Gtr. 1 repeats Rhy. Fig. 1 (see bar 5)
Gtr. 2
Bass repeats Bass Fig. 1 (see bar 5)

"MARY JANE'S LAST DANCE"
WORDS AND MUSIC BY TOM PETTY
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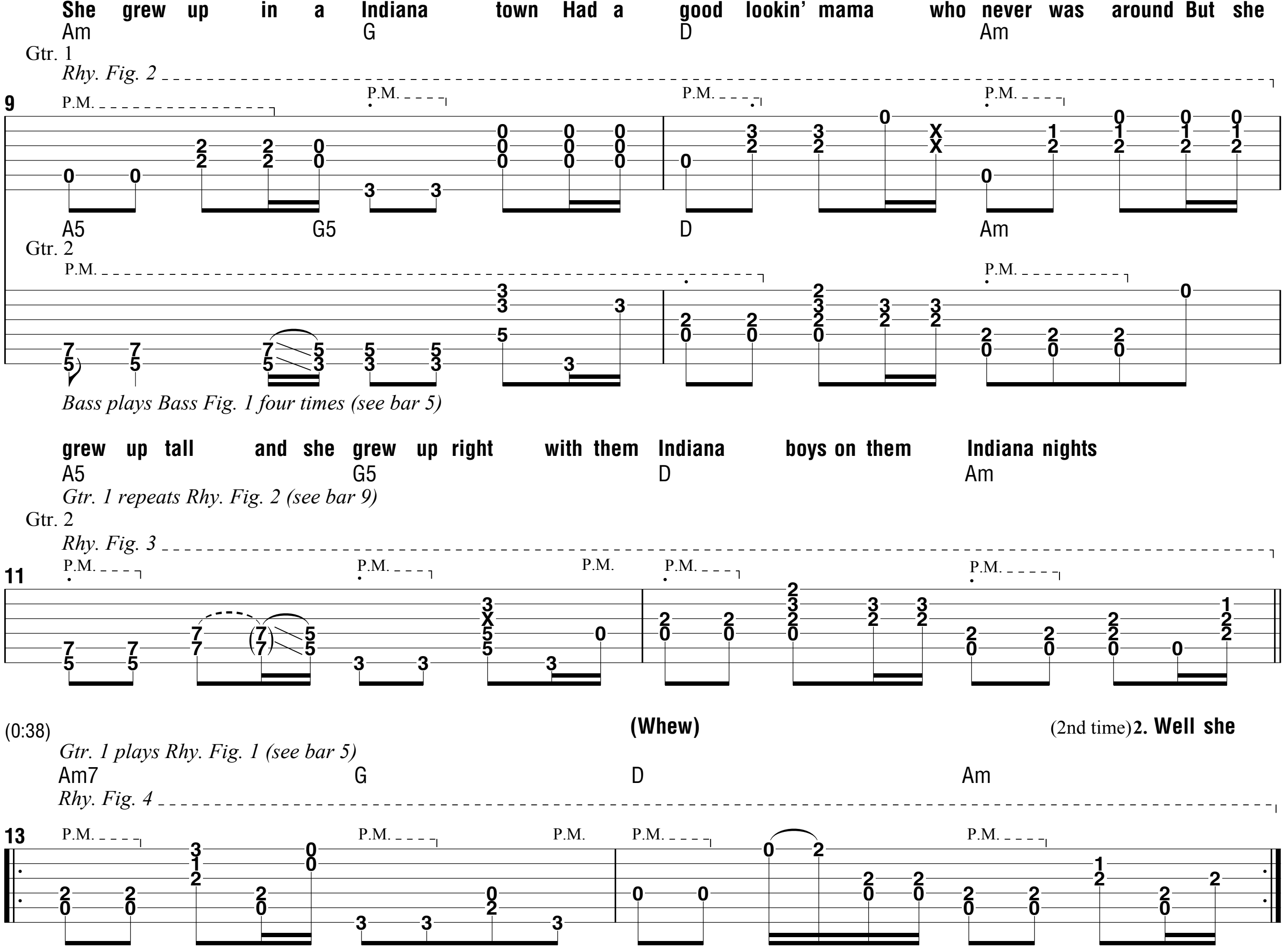
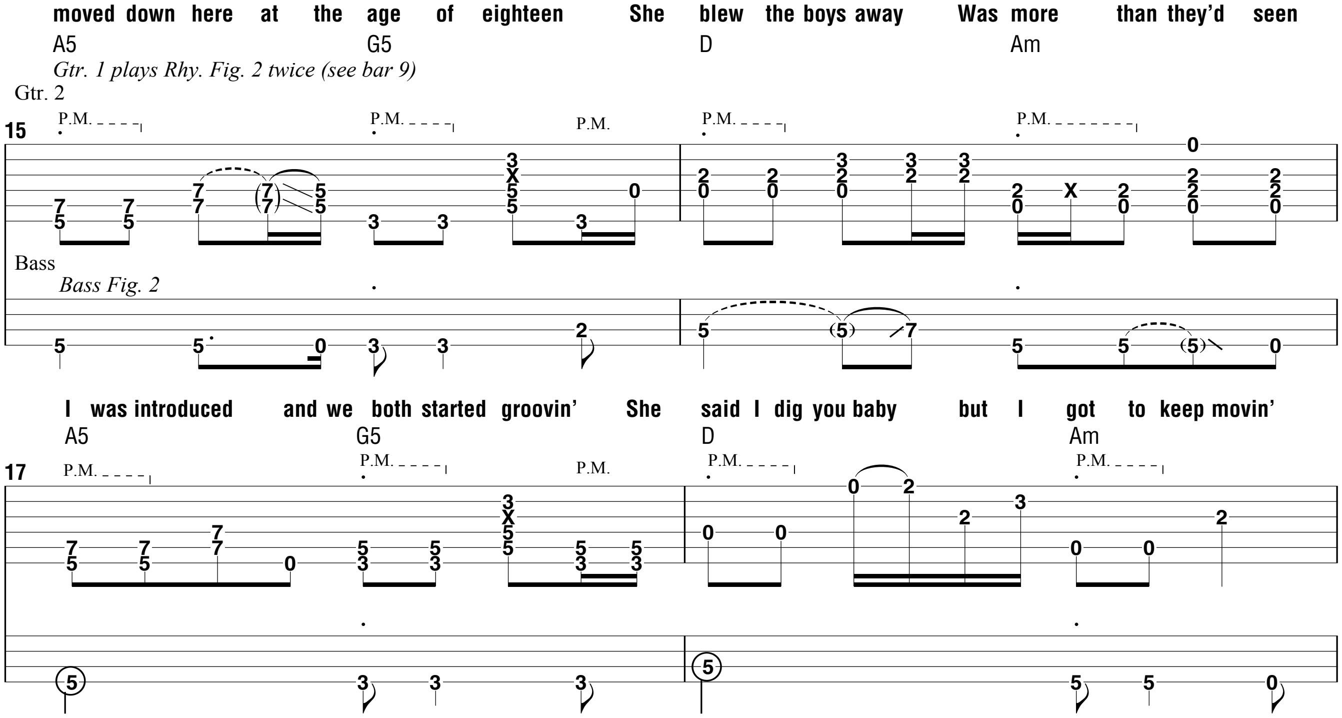
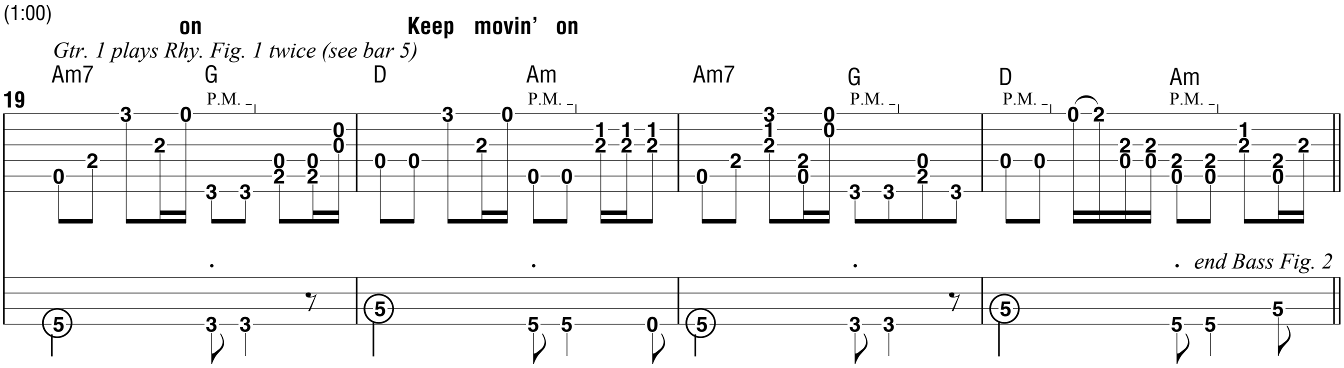
B 1st Verse (0:26)

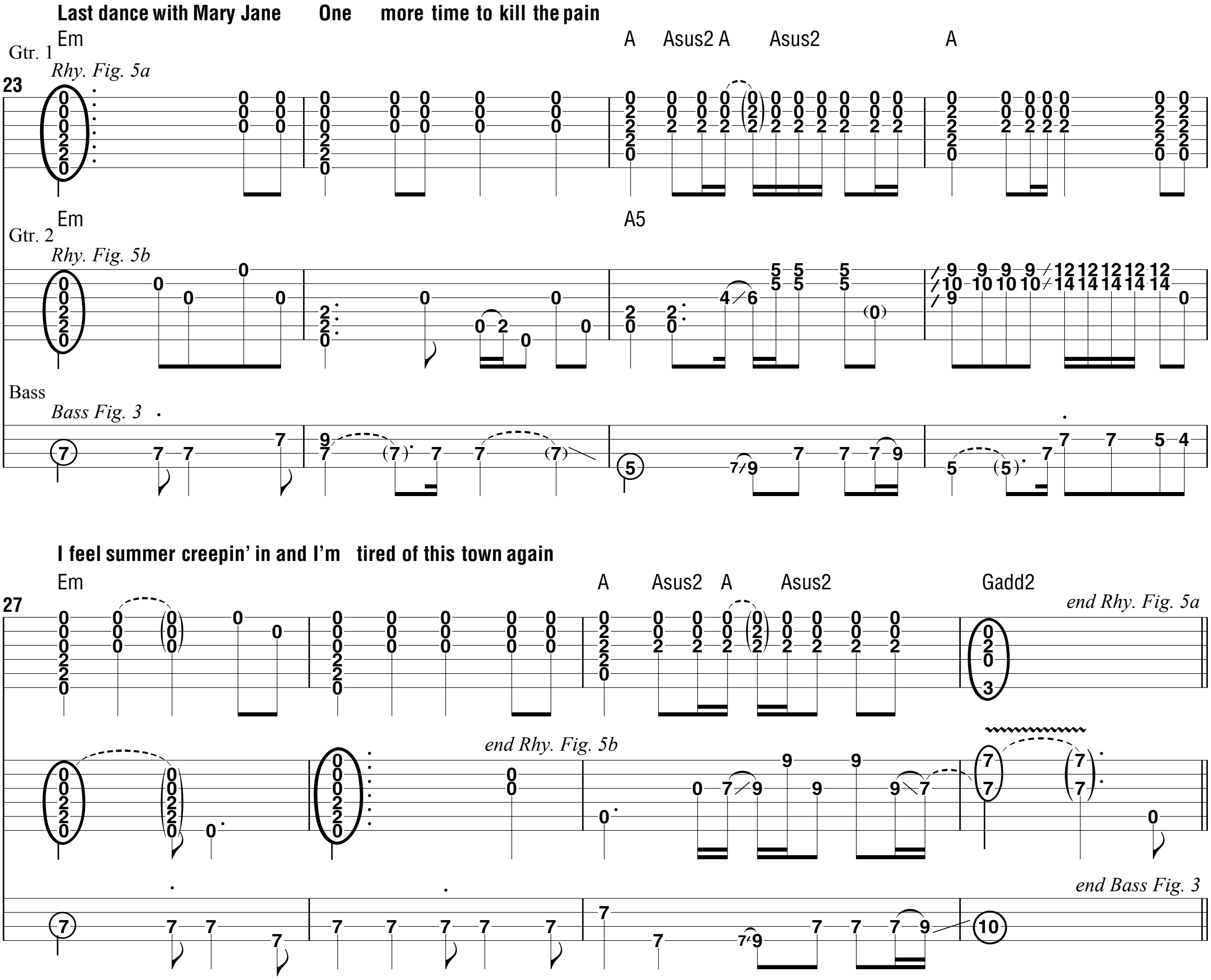

She grew up in a Indiana town Had a good lookin' mama who never was around But she
Am G D Am
Gtr. 1
Rhy. Fig. 2
9
P.M.
A5 G5 D Am
Gtr. 2
P.M.
Bass plays Bass Fig. 1 four times (see bar 5)
grew up tall and she grew up right with them Indiana boys on them Indiana nights
A5 G5 D Am
Gtr. 1 repeats Rhy. Fig. 2 (see bar 9)
Gtr. 2
Rhy. Fig. 3
11
P.M.
(0:38)
(Whew)
(2nd time) 2. Well she
Gtr. 1 plays Rhy. Fig. 1 (see bar 5)
Am7 G D Am
Rhy. Fig. 4
13
P.M.

C 2nd Verse (0:51)

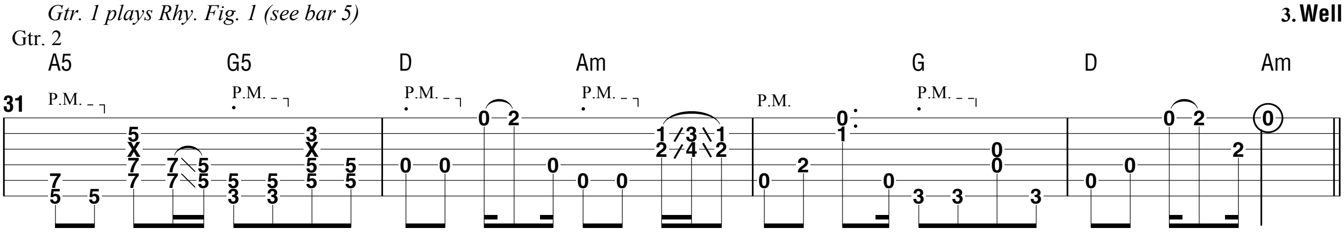

moved down here at the age of eighteen She blew the boys away Was more than they'd seen
A5 G5 D Am
Gtr. 1 plays Rhy. Fig. 2 twice (see bar 9)
Gtr. 2
15
P.M.
Bass
Bass Fig. 2
I was introduced and we both started groovin' She said I dig you baby but I got to keep movin'
A5 G5 D Am
17
P.M.


(1:00)
on
Keep movin' on
Gtr. 1 plays Rhy. Fig. 1 twice (see bar 5)
Am7
G
D
Am
Am7
G
D
Am
19
P.M.
end Bass Fig. 2

D 1st Chorus (1:12)

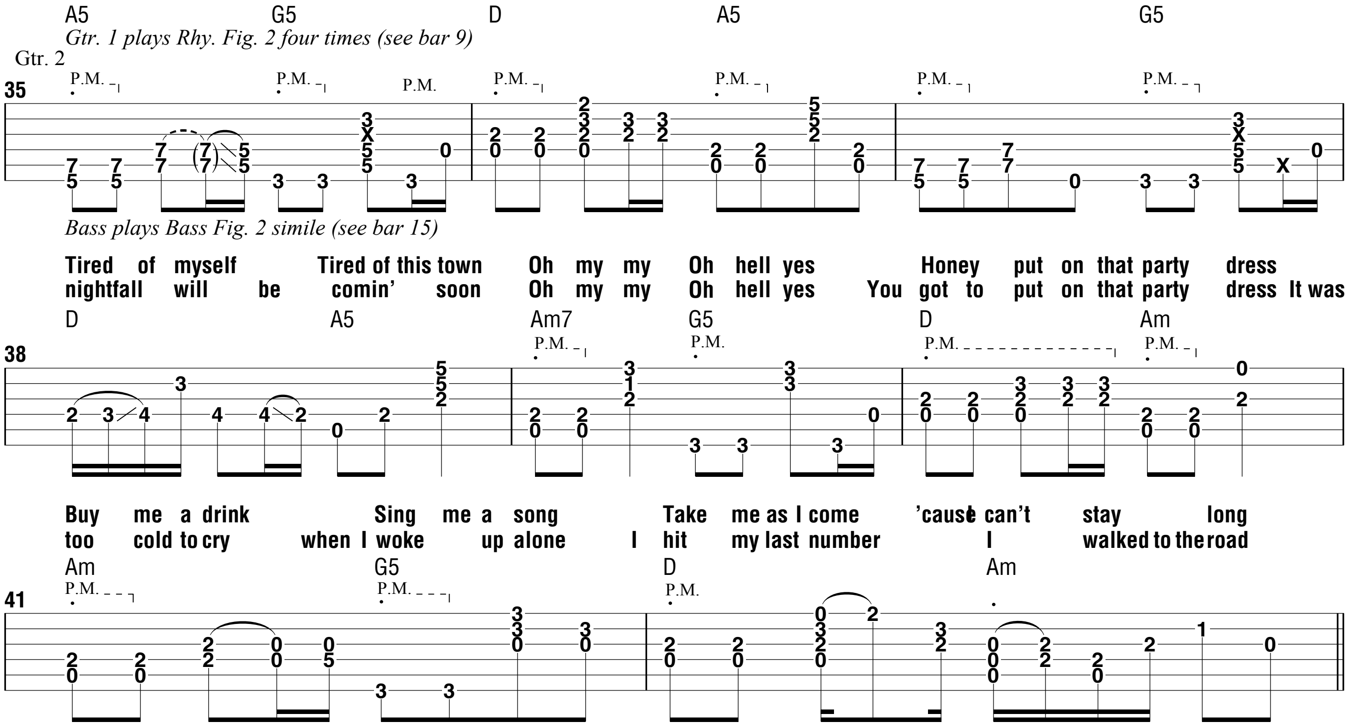

Last dance with Mary Jane
One more time to kill the pain
Gtr. 1
Em
A
Asus2 A
Asus2
A
Rhy. Fig. 5a
23
Gtr. 2
Em
A5
Rhy. Fig. 5b
Bass
Bass Fig. 3
I feel summer creepin' in and I'm tired of this town again
Em
A
Asus2
A
Asus2
Gadd2
27
end Rhy. Fig. 5a
end Rhy. Fig. 5b
end Bass Fig. 3

E (1:34)

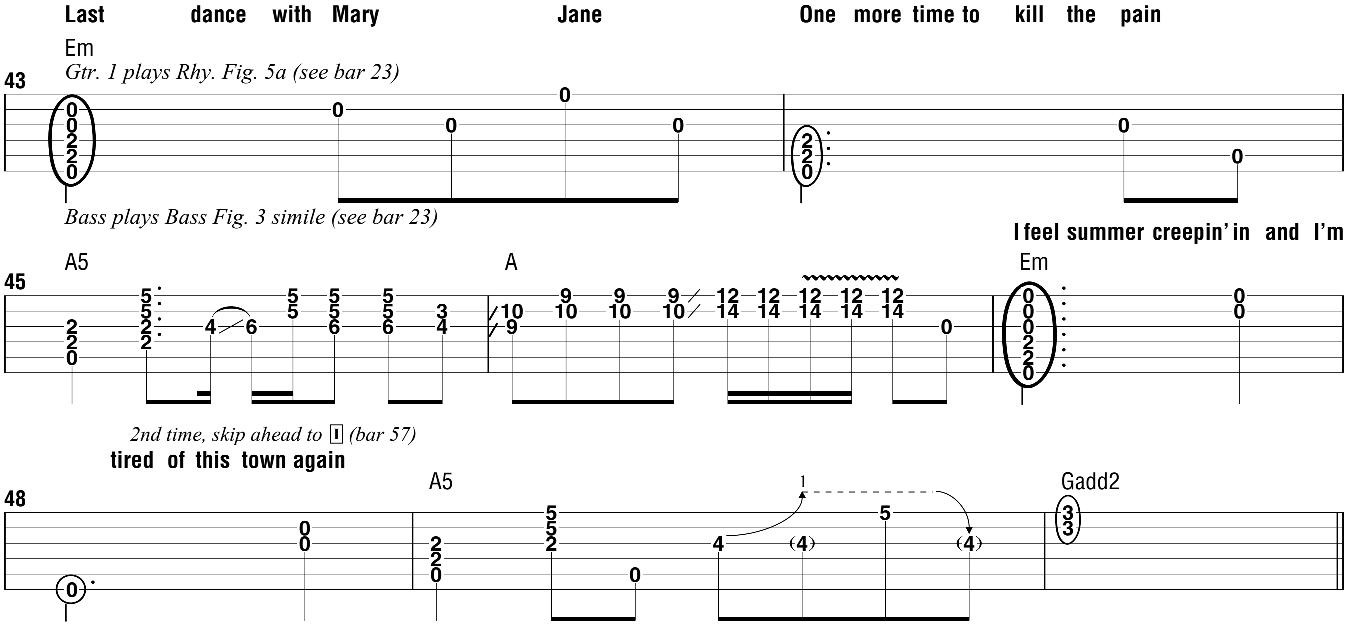

Gtr. 1 plays Rhy. Fig. 1 (see bar 5)
3. Well
Gtr. 2
A5
G5
D
Am
G
D
Am
31
P.M.

Bass plays Bass Fig. 1 twice simile (see bar 5)

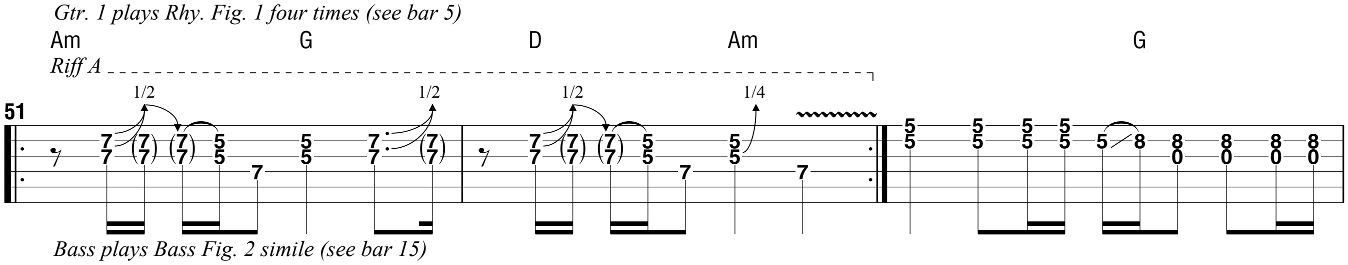
F 3rd and 4th Verses (1:46, 2:51)

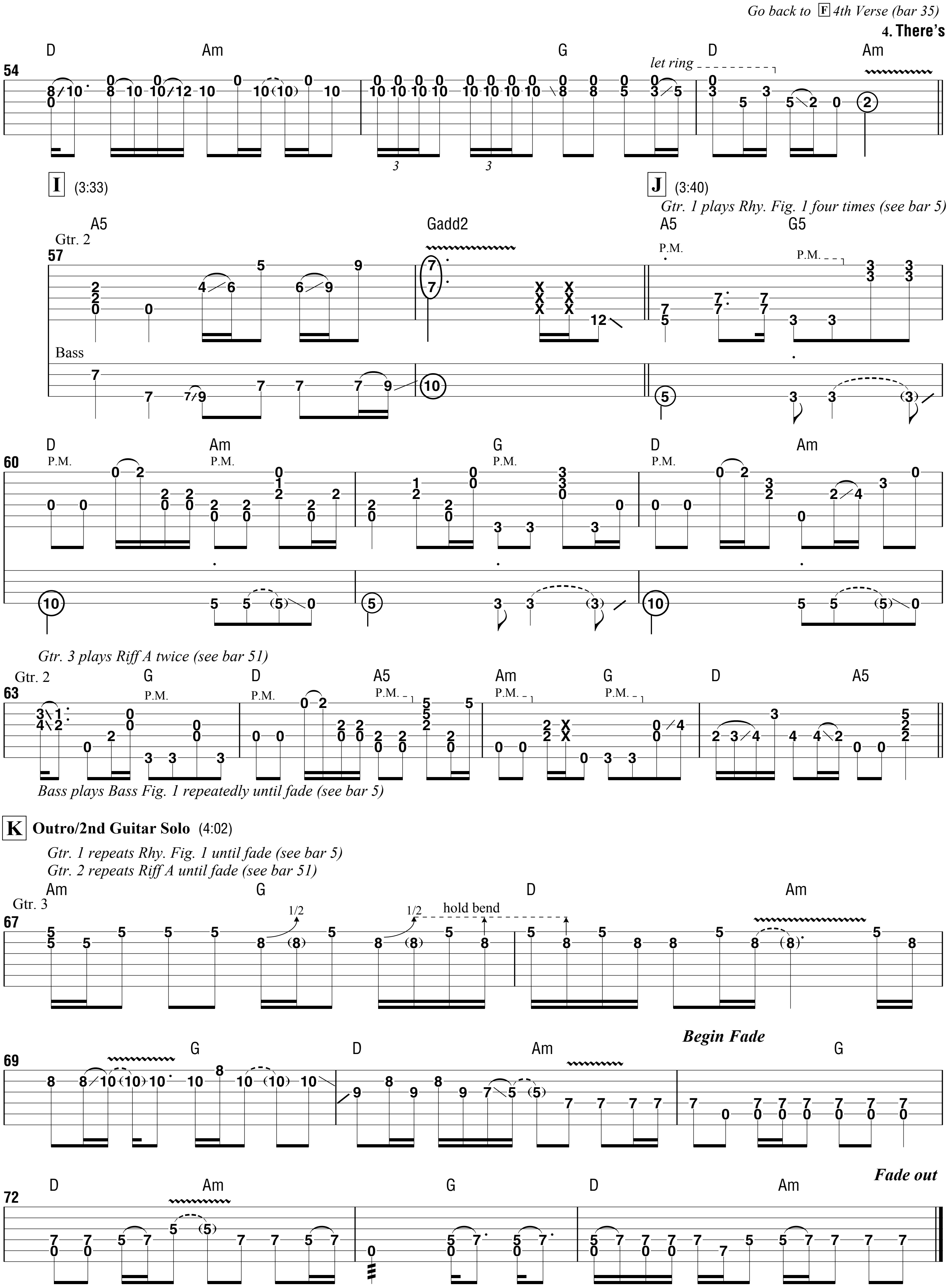

(3.) I don't know but I've been told You never slow down you never grow old I'm tired of screwin' up Tired of goin' down
(4.) pigeons down on Market Square She's standing in her underwear Lookin' down from a hotel room And
A5 G5 D A5 G5
Gtr. 1 plays Rhy. Fig. 2 four times (see bar 9)
Gtr. 2
P.M.
Bass plays Bass Fig. 2 simile (see bar 15)
Tired of myself Tired of this town Oh my my Oh hell yes Honey put on that party dress
nightfall will be comin' soon Oh my my Oh hell yes You got to put on that party dress It was
D A5 Am7 G5 D Am
Buy me a drink Sing me a song Take me as I come 'cause I can't stay long
too cold to cry when I woke up alone I hit my last number I walked to the road
Am G5 D Am

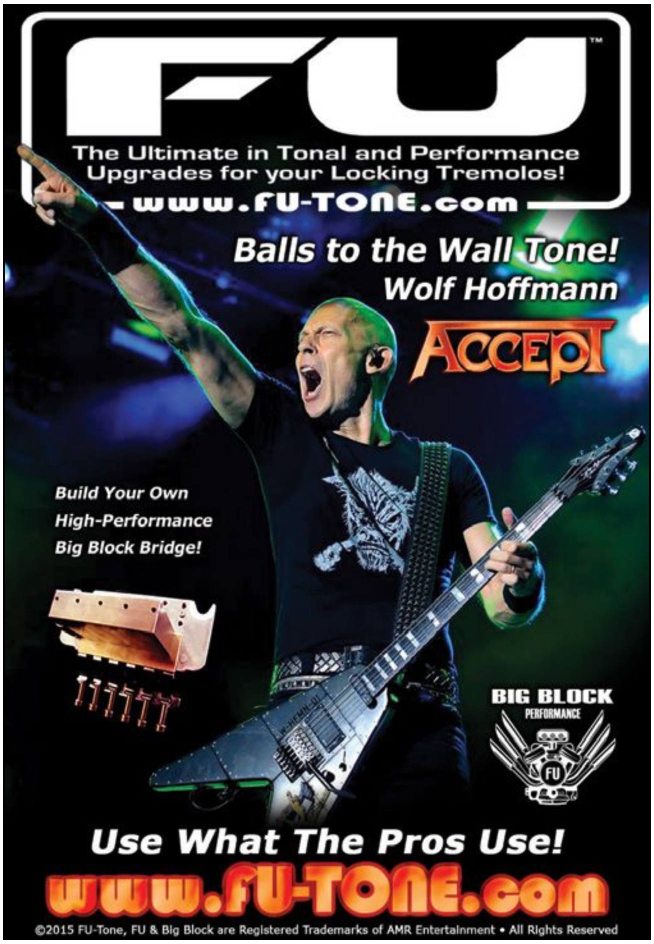
G 2nd and 3rd Choruses (2:09, 3:04)


Last dance with Mary Jane One more time to kill the pain
Em
Gtr. 1 plays Rhy. Fig. 5a (see bar 23)
Bass plays Bass Fig. 3 simile (see bar 23)
I feel summer creepin' in and I'm
A5 A Em
2nd time, skip ahead to I (bar 57)
tired of this town again
A5 Gadd2

H 1st Guitar Solo (2:31)


(2:39)
Gtr. 1 plays Rhy. Fig. 1 four times (see bar 5)
Am G D Am G
Riff A
1/2 1/2 1/2 1/4
Bass plays Bass Fig. 2 simile (see bar 15)


Go back to F 4th Verse (bar 35)
4. There’s
D
Am
G
let ring
D
Am
I (3:33)
J (3:40)
Gtr. 1 plays Rhy. Fig. 1 four times (see bar 5)
A5
Gtr. 2
Gadd2
A5
G5
P.M.
Bass
D
Am
G
D
Am
Gtr. 3 plays Riff A twice (see bar 51)
Gtr. 2
G
D
A5
Am
G
D
A5
Bass plays Bass Fig. 1 repeatedly until fade (see bar 5)
K Outro/2nd Guitar Solo (4:02)
Gtr. 1 repeats Rhy. Fig. 1 until fade (see bar 5)
Gtr. 2 repeats Riff A until fade (see bar 51)
Am
Gtr. 3
G
1/2
1/2
hold bend
D
Am
G
D
Am
Begin Fade
G
D
Am
G
D
Am
Fade out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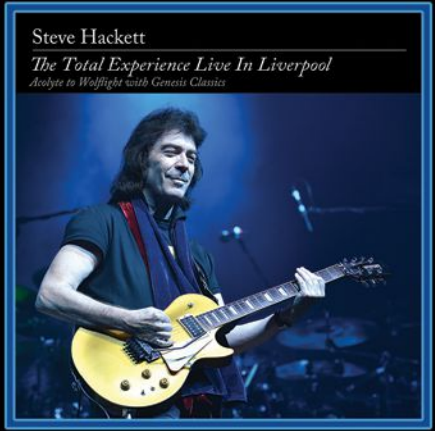
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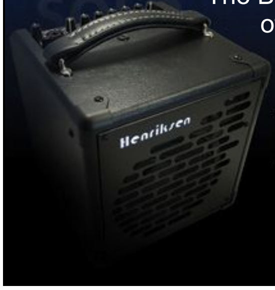

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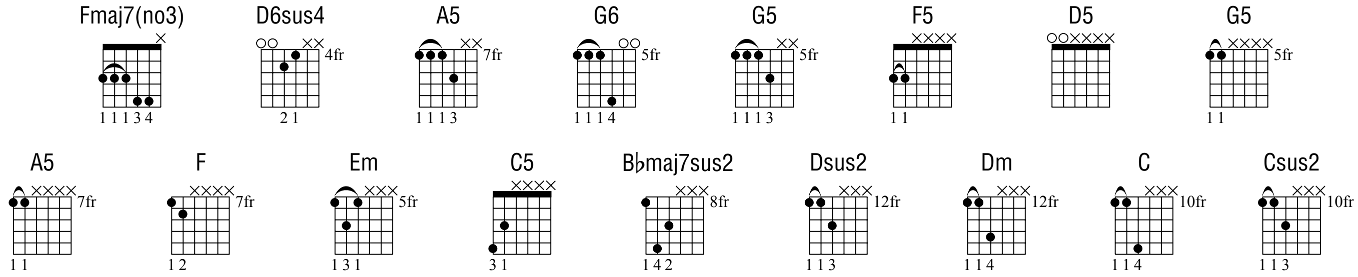
CARRION

Parkway Drive

As heard on **HORIZONS**

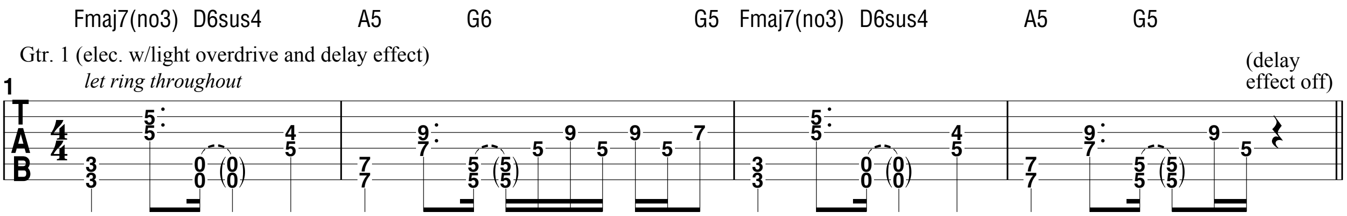
Words and music by **JEFFREY CLEVE LING, BENJAMIN MICHAEL GORDON, WINSTON THOMAS MCCALL** *and* **LUKE KILPATRICK** •
Transcribed by **JEFF PERRIN**

All guitars are in drop-D tuning down one and one half steps (low to high, B F♯ B E G♯ C♯).
Bass tuning (low to high): B F♯ B E.
All music sounds in the key of F♯ minor, one and one half steps lower than written.


Fmaj7(no3)
D6sus4
A5
G6
G5
F5
D5
G5
A5
F
Em
C5
B♭maj7sus2
Dsus2
Dm
C
Csus2
4fr
7fr
5fr
12fr
10fr
8fr

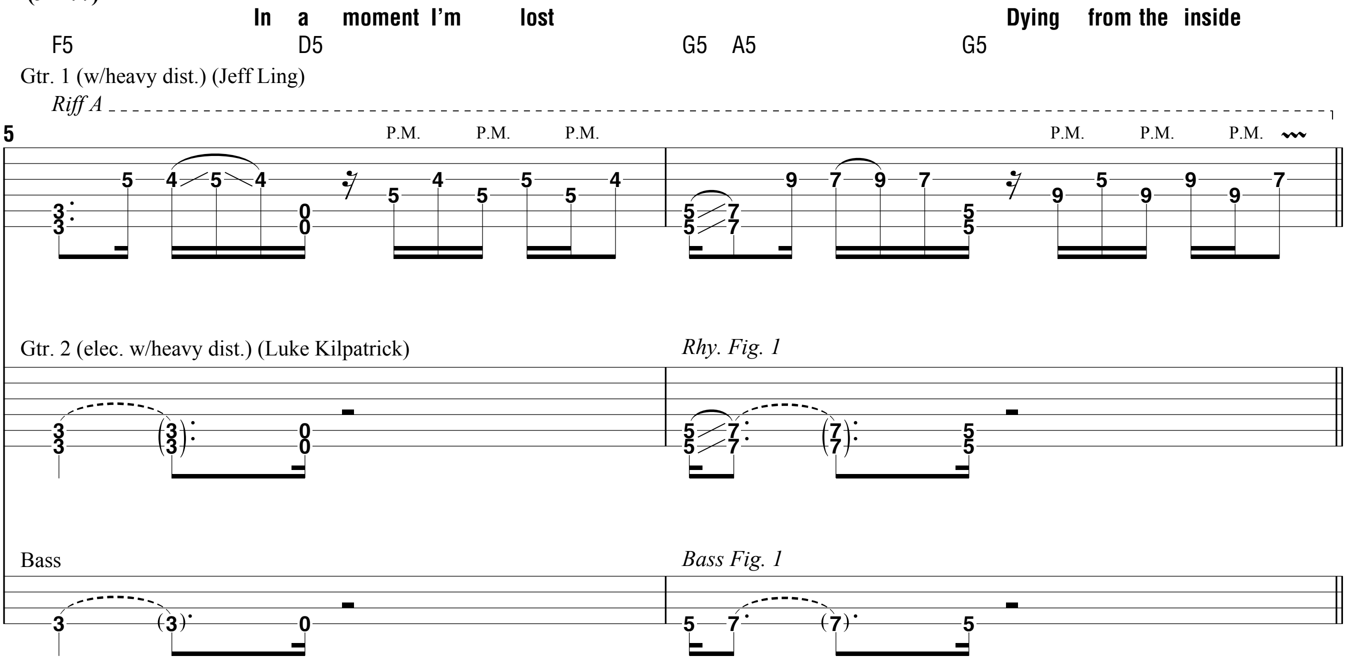
A Intro (0:00)

Moderately ♩ = 77


Carrion
Fmaj7(no3) D6sus4 A5 G6 G5 Fmaj7(no3) D6sus4 A5 G5
Gtr. 1 (elec. w/light overdrive and delay effect)
let ring throughout
(delay effect off)
TAB

B 1st and 2nd Choruses (0:12, 1:01)

(♩ = 77)


In a moment I'm lost
Dying from the inside
F5 D5 G5 A5 G5
Gtr. 1 (w/heavy dist.) (Jeff Ling)
Riff A
P.M.
Gtr. 2 (elec. w/heavy dist.) (Luke Kilpatrick)
Rhy. Fig. 1
Bass
Bass Fig. 1

"CARRION"
WORDS AND MUSIC BY JEFFREY CLEVE LING, BENJAMIN MICHAEL GORDON, WINSTON THOMAS MCCALL, LUKE KILPATRICK
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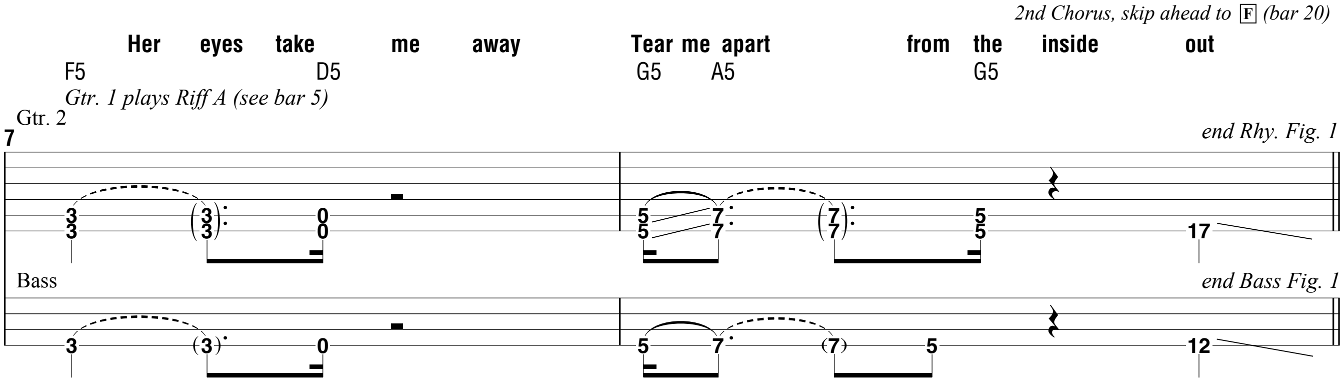
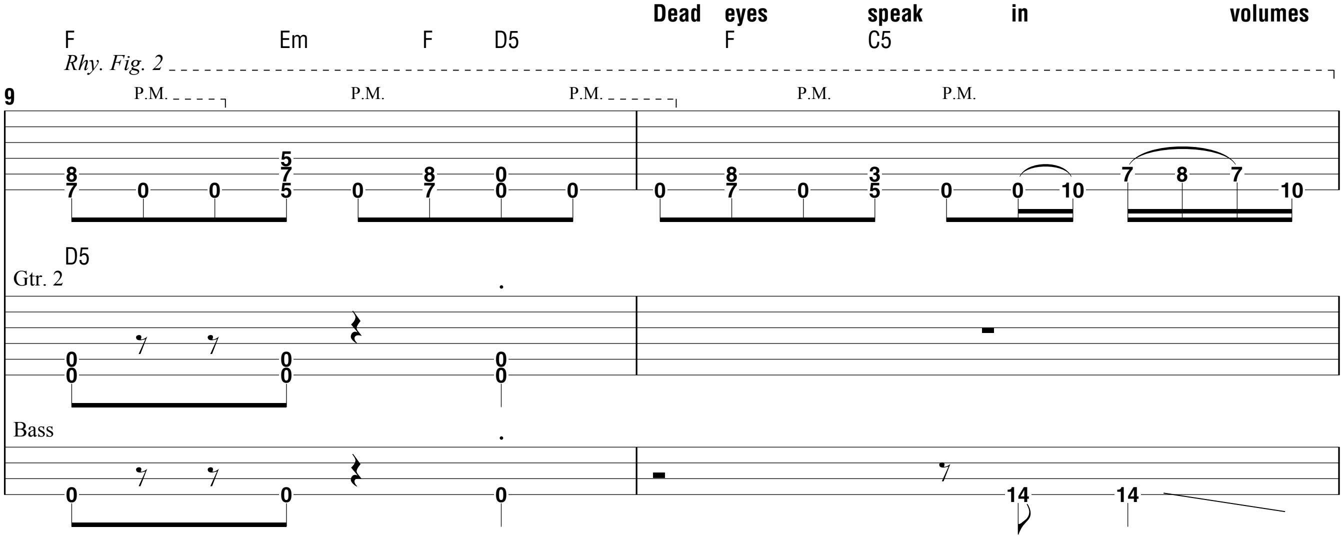
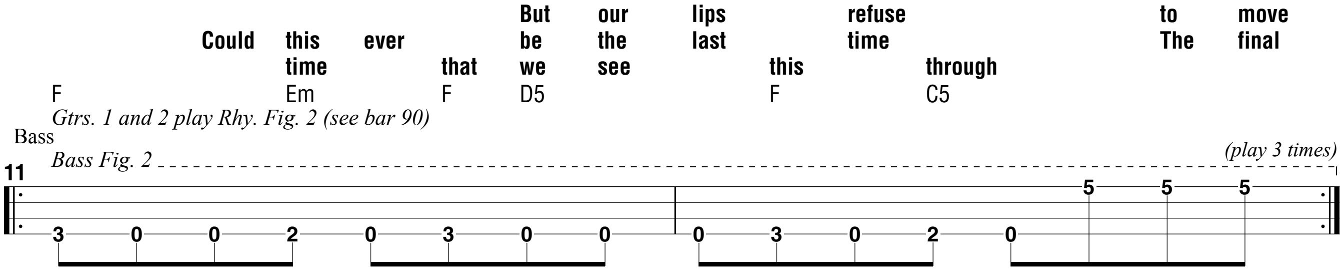

2nd Chorus, skip ahead to F (bar 20)
Her eyes take me away
Tear me apart from the inside out
F5
D5
G5
A5
G5
Gtr. 1 plays Riff A (see bar 5)
Gtr. 2
7
end Rhy. Fig. 1
Bass
end Bass Fig. 1

C **1st Verse** (0:25)

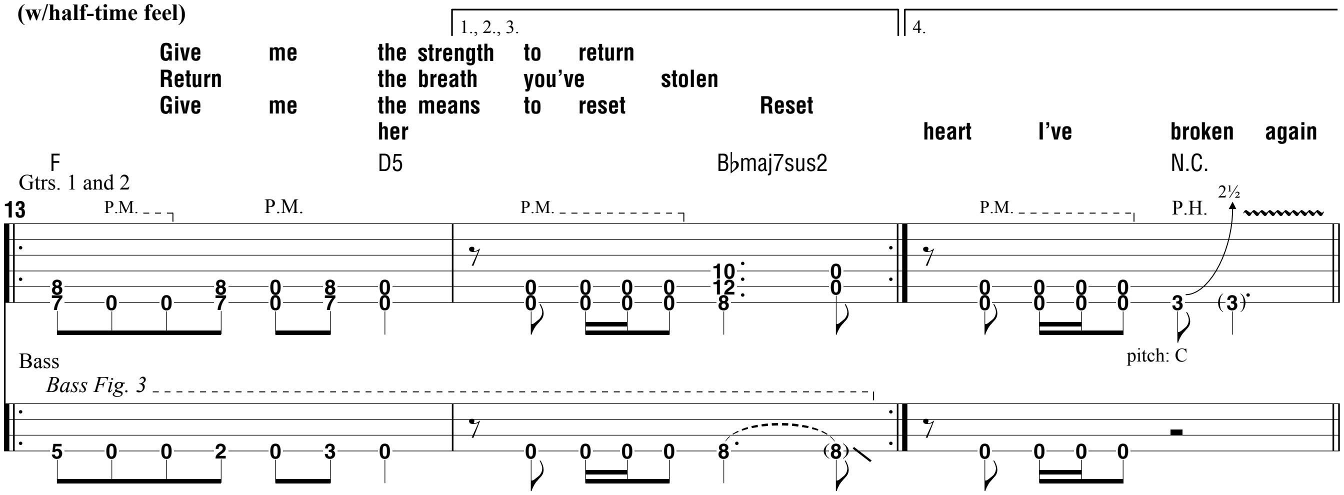
Double Time ♩ = 160


Dead eyes speak in volumes
F
Em
F
D5
F
C5
Rhy. Fig. 2
9
P.M.
D5
Gtr. 2
Bass


But our lips refuse to move
Could this ever be the last time The final
time that we see this through
F
Em
F
D5
F
C5
Gtrs. 1 and 2 play Rhy. Fig. 2 (see bar 90)
Bass
Bass Fig. 2
(play 3 times)
11

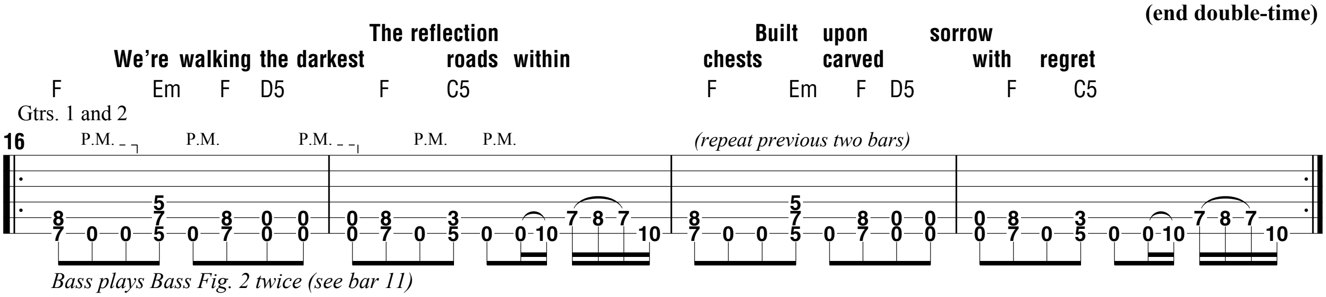
D (0:37)

(w/half-time feel)


1., 2., 3.
4.
Give me the strength to return
Return the breath you've stolen
Give me the means to reset Reset
her heart I've broken again
F
D5
B♭maj7sus2
N.C.
Gtrs. 1 and 2
13
P.M.
P.H.
2½
pitch: C
Bass
Bass Fig. 3

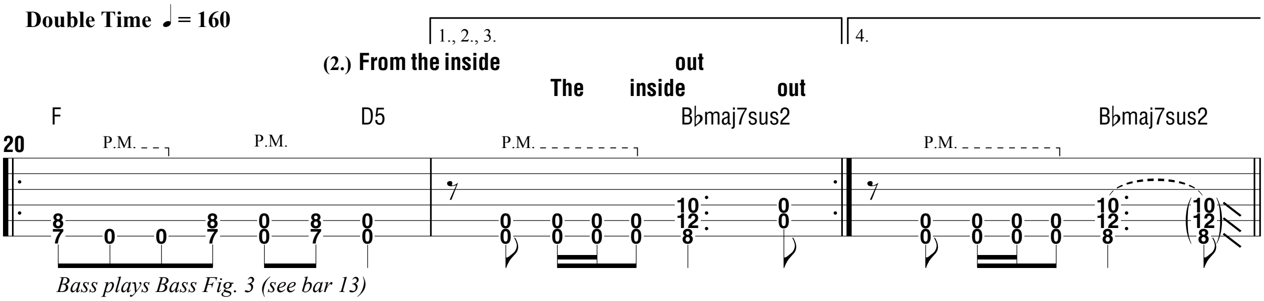
E 2nd Verse (0:49)

2nd time, go back to B *2nd Chorus (bar 5)*
(end double-time)

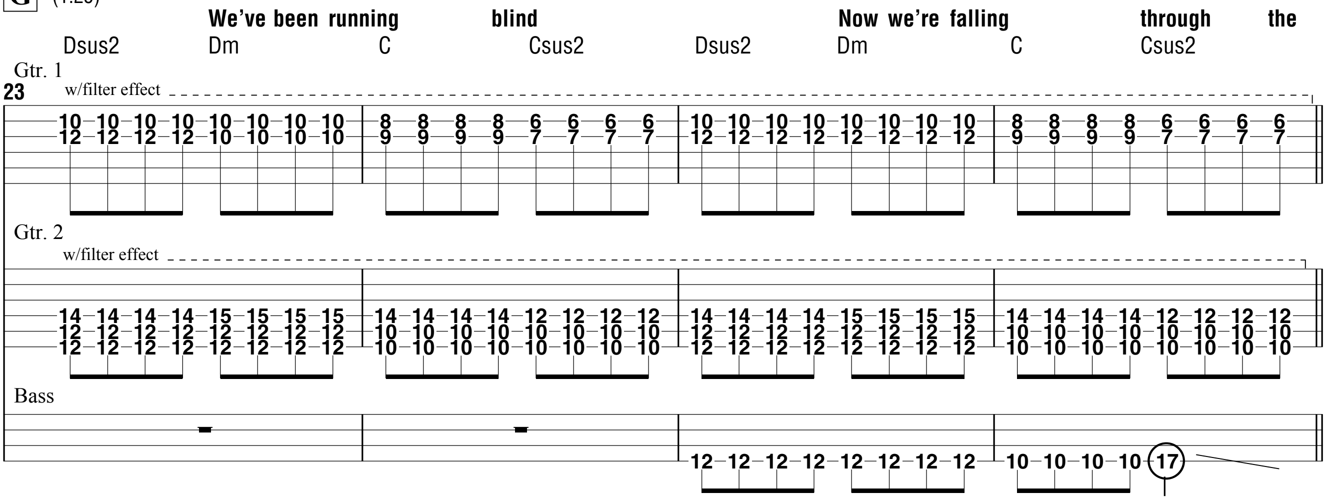

The reflection
We're walking the darkest roads within
Built upon sorrow
chests carved with regret
F Em F D5 F C5
F Em F D5 F C5
Gtrs. 1 and 2
16
P.M.
(repeat previous two bars)
Bass plays Bass Fig. 2 twice (see bar 11)

F (1:13)

Double Time ♩ = 160

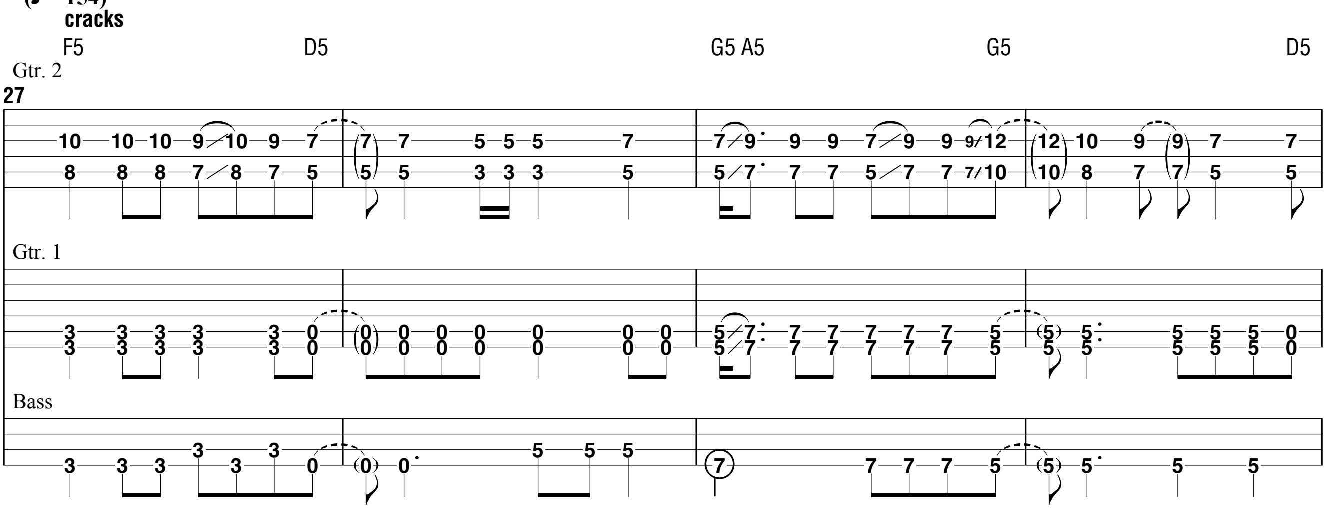

1., 2., 3.
4.
(2.) From the inside out
The inside out
F D5 B♭maj7sus2 B♭maj7sus2
20
P.M.
Bass plays Bass Fig. 3 (see bar 13)

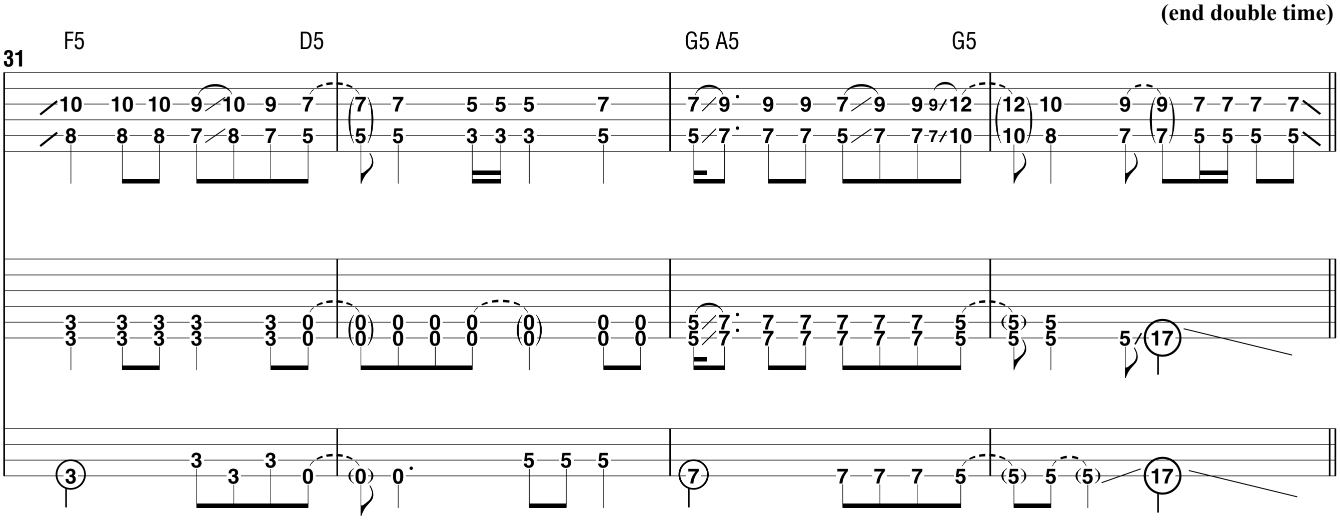
G (1:25)


We've been running blind
Now we're falling through the
Dsus2 Dm C Csus2 Dsus2 Dm C Csus2
Gtr. 1
23
w/filter effect
Gtr. 2
w/filter effect
Bass

H Interlude (1:31)

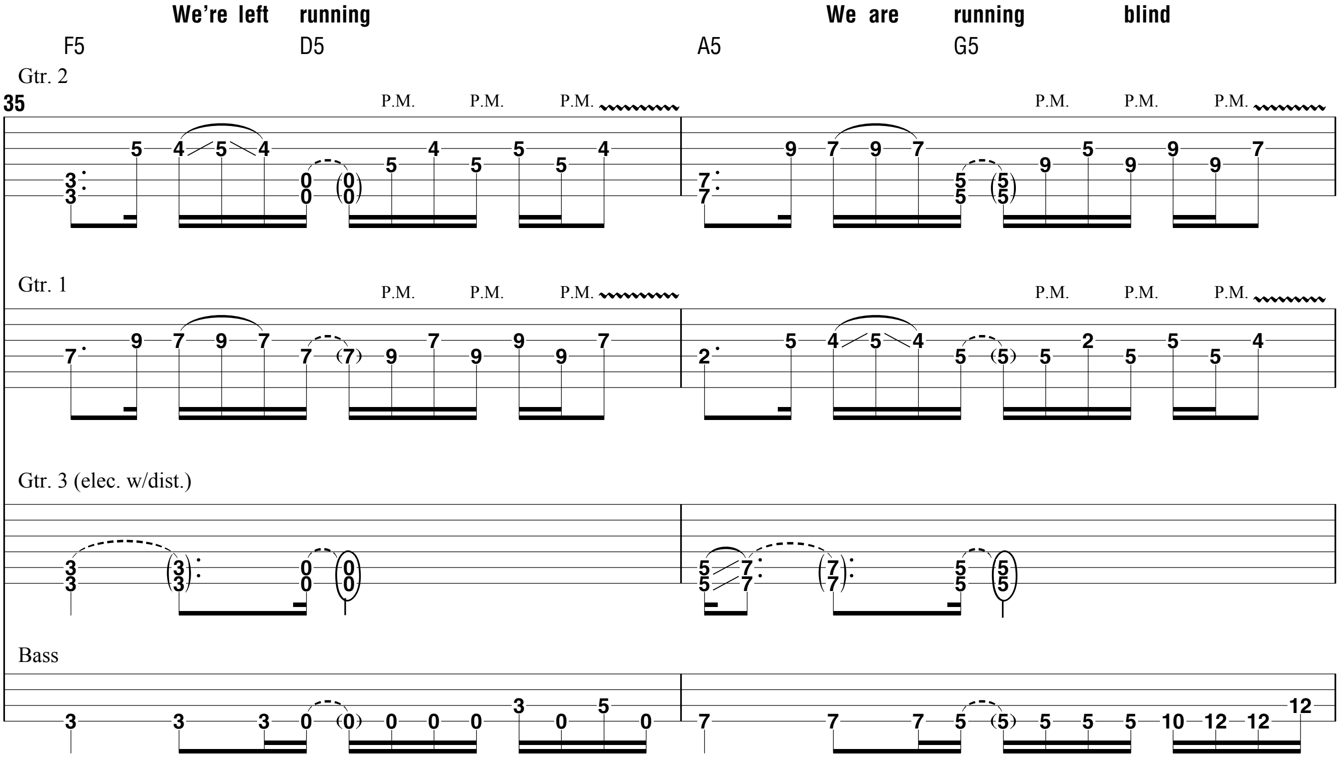
(♩ = 154)

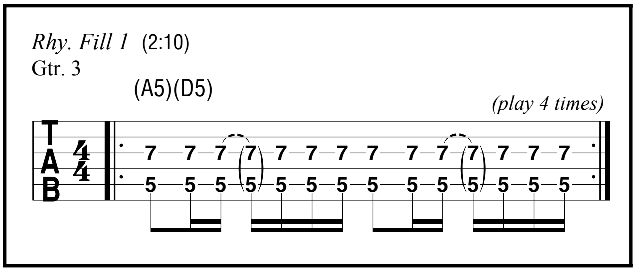

cracks
F5 D5 G5 A5 G5 D5
Gtr. 2
27
Gtr. 1
Bass

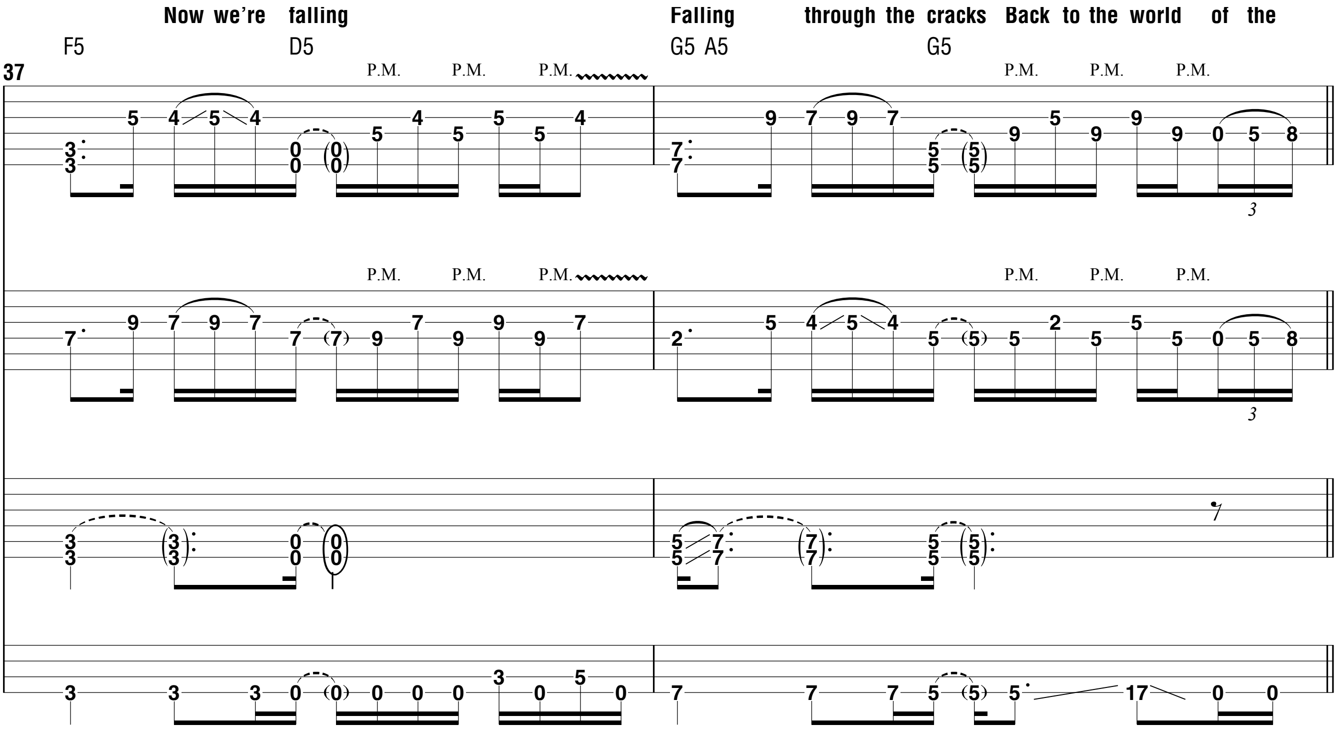

(end double time)
F5
D5
G5 A5
G5
31

I **3rd Chorus** (1:44)

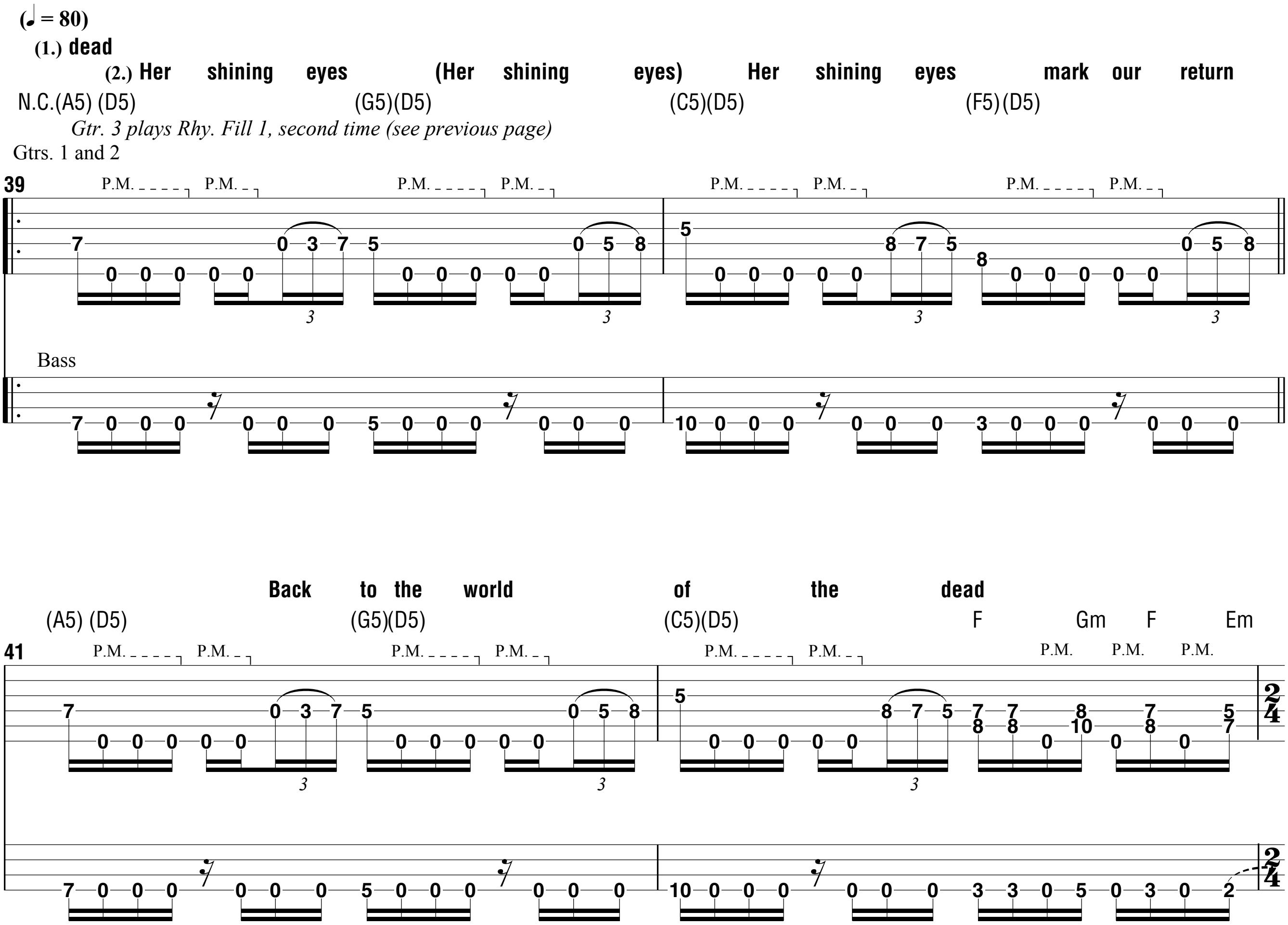
(♩ = 77)


We’re left running
We are running blind
F5
D5
A5
G5
Gtr. 2
35
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
Gtr. 1
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
Gtr. 3 (elec. w/dist.)
Bass


Rhy. Fill 1 (2:10)
Gtr. 3
(A5)(D5)
(play 4 times)
T
A
B
4
4

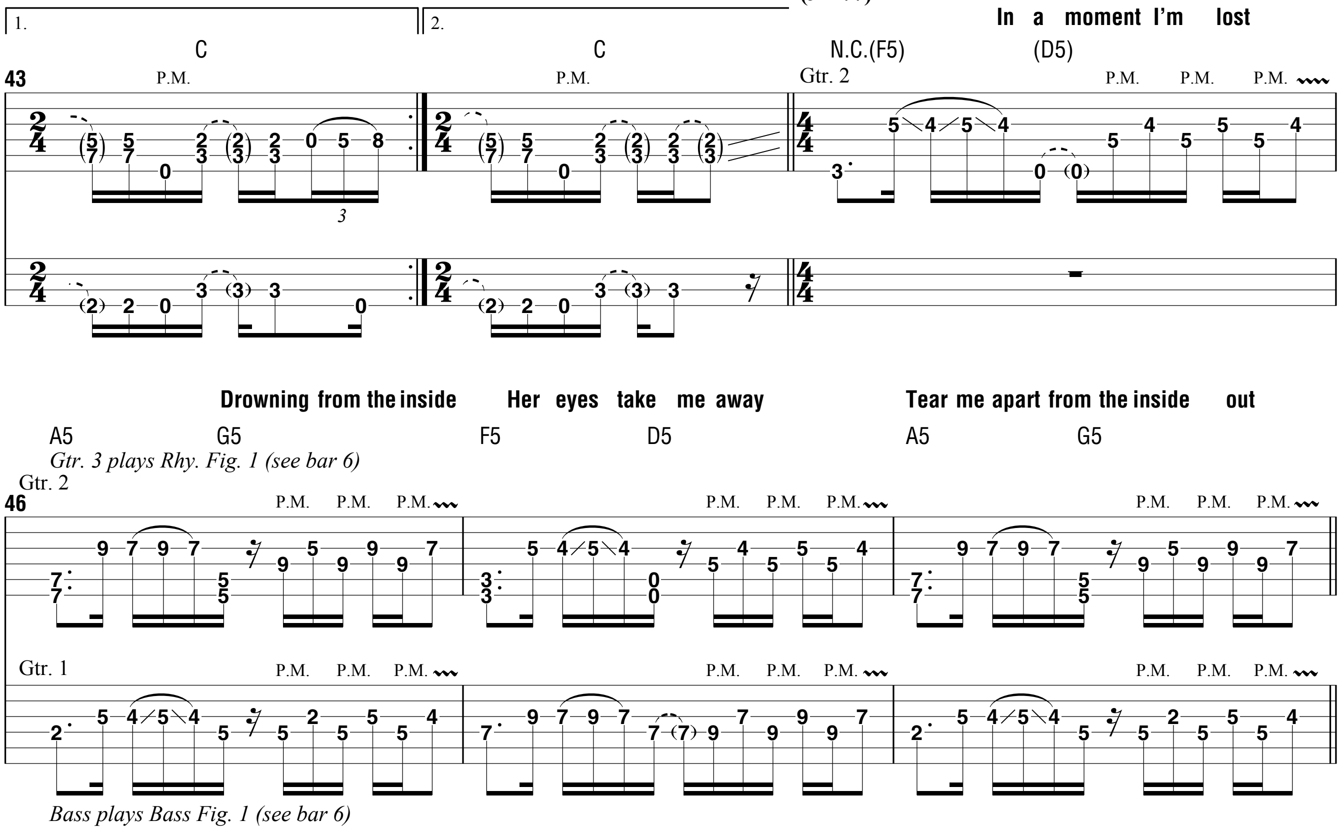

Now we're falling
Falling through the cracks Back to the world of the
F5
D5
G5 A5
G5
37
P.M.
3

J (1:56)


(♩ = 80)
(1.) dead
(2.) Her shining eyes (Her shining eyes) Her shining eyes mark our return
N.C.(A5) (D5)
(G5)(D5)
(C5)(D5)
(F5)(D5)
Gtr. 3 plays Rhy. Fill 1, second time (see previous page)
Gtrs. 1 and 2
39
P.M.
Bass
Back to the world of the dead
(A5) (D5)
(G5)(D5)
(C5)(D5)
F
Gm
F
Em
41
2/4

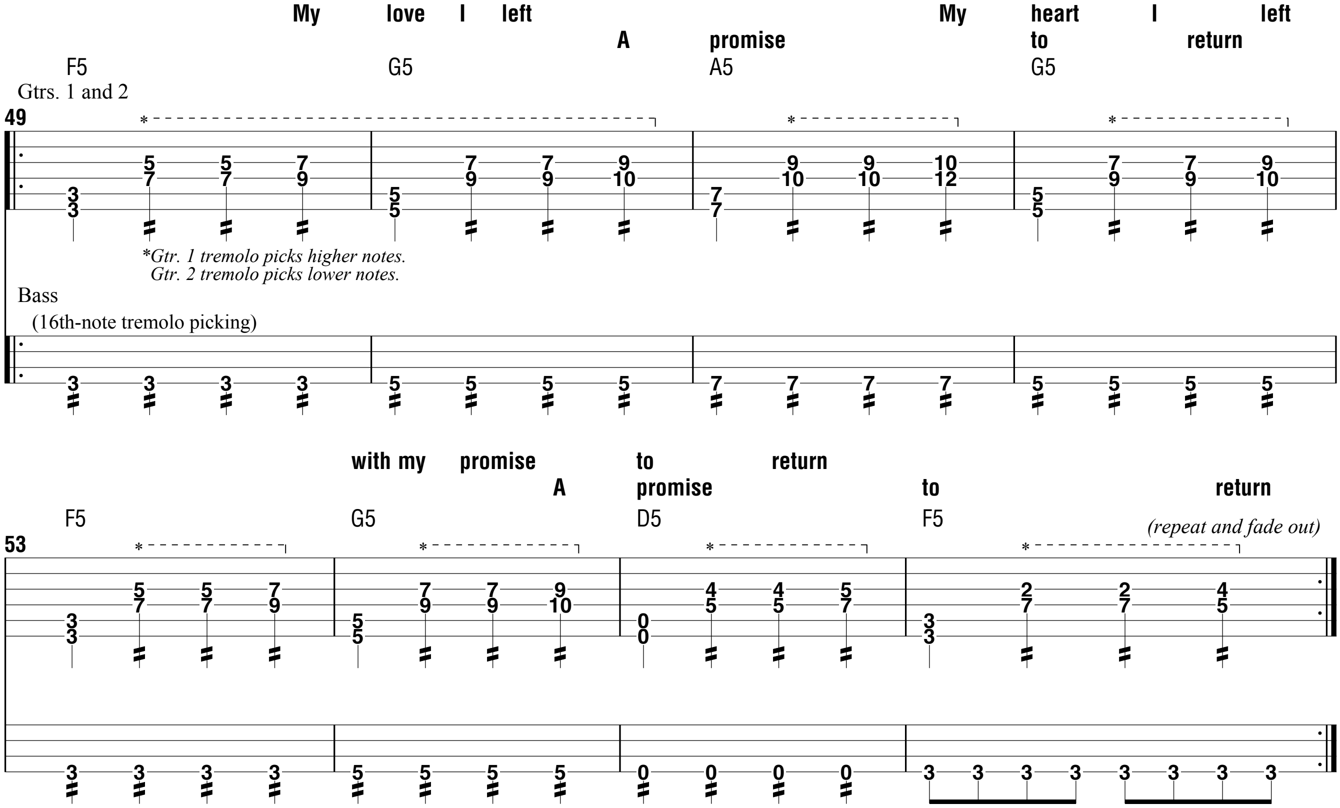
K **4th Chorus** (2:23)

(♩ = 77)


1.
2.
In a moment I'm lost
C
C
N.C.(F5)
(D5)
Gtr. 2
P.M.
43
Drowning from the inside
Her eyes take me away
Tear me apart from the inside
out
A5
G5
F5
D5
A5
G5
Gtr. 3 plays Rhy. Fig. 1 (see bar 6)
Gtr. 2
46
Gtr. 1
Bass plays Bass Fig. 1 (see bar 6)

L **Outro** (2:36)

(♩ = 154)
(w/double-time feel on repeats)


My love I left
A promise
My heart I left
to return
F5
G5
A5
G5
Gtrs. 1 and 2
49
*Gtr. 1 tremolo picks higher notes.
Gtr. 2 tremolo picks lower notes.
Bass
(16th-note tremolo picking)
with my promise
to return
A
promise
to
return
F5
G5
D5
F5
(repeat and fade out)
53

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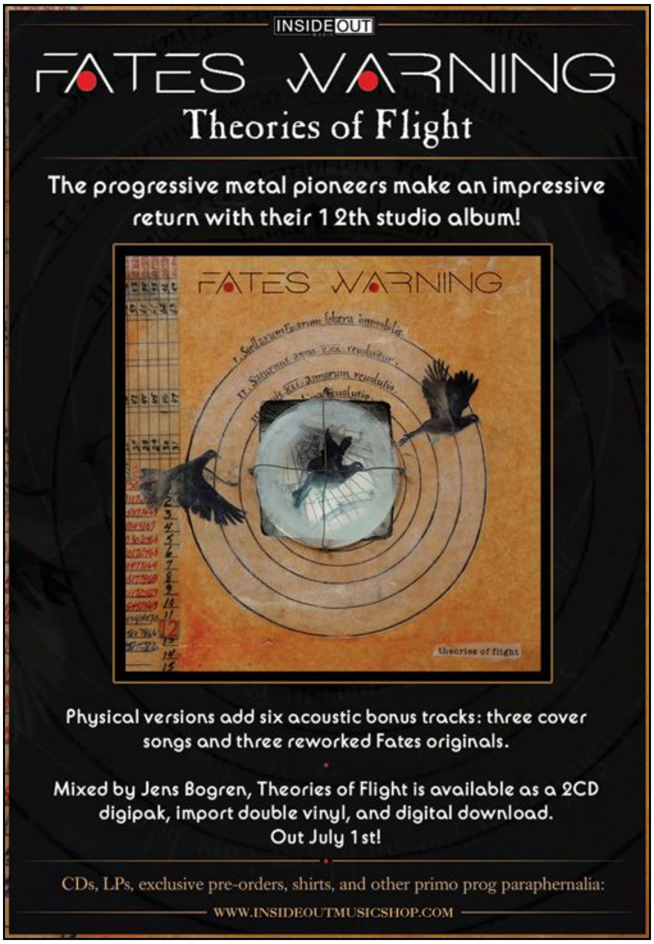

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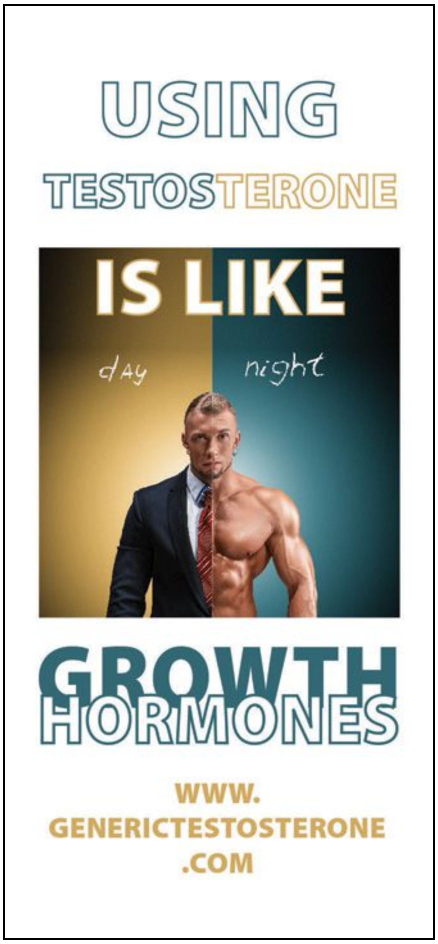

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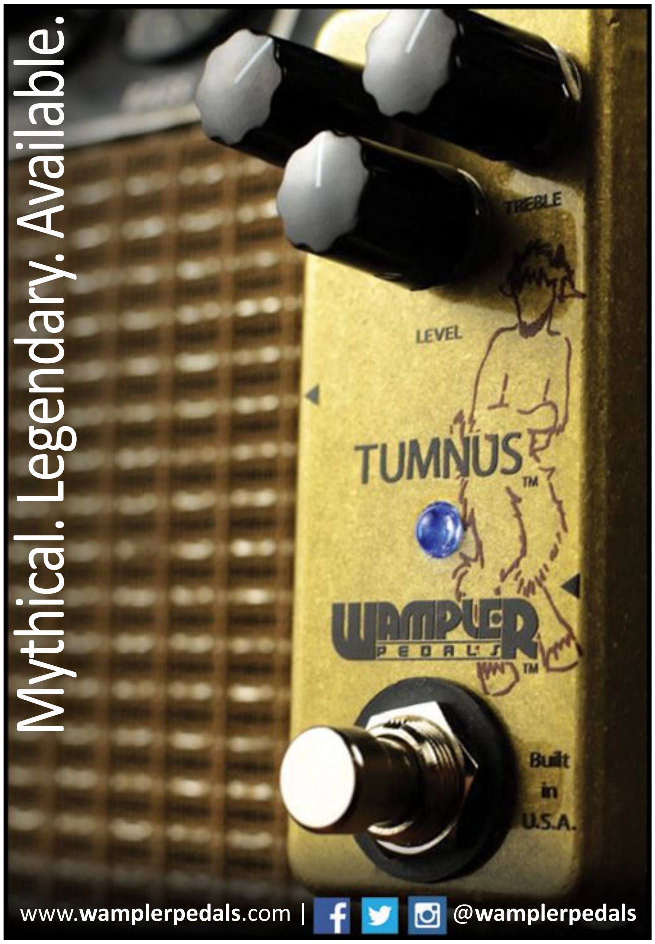
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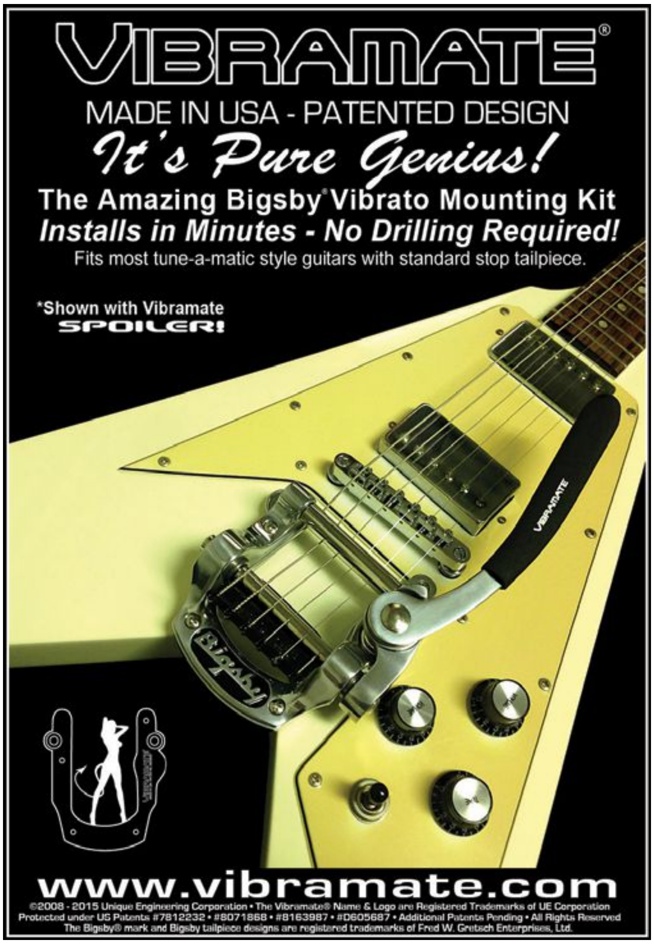
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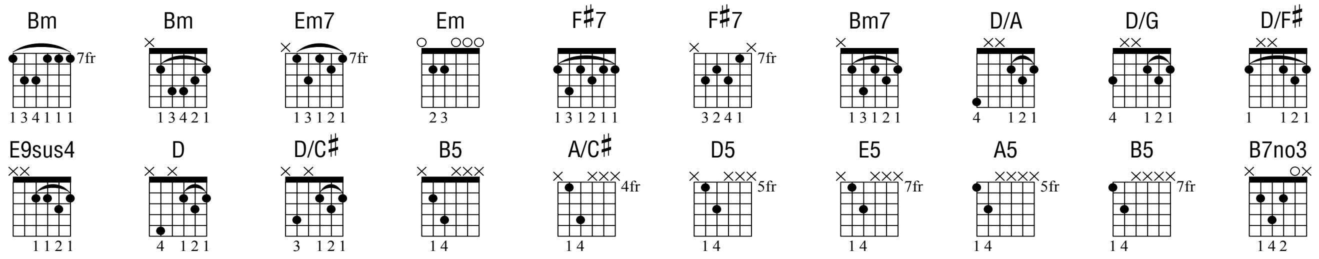
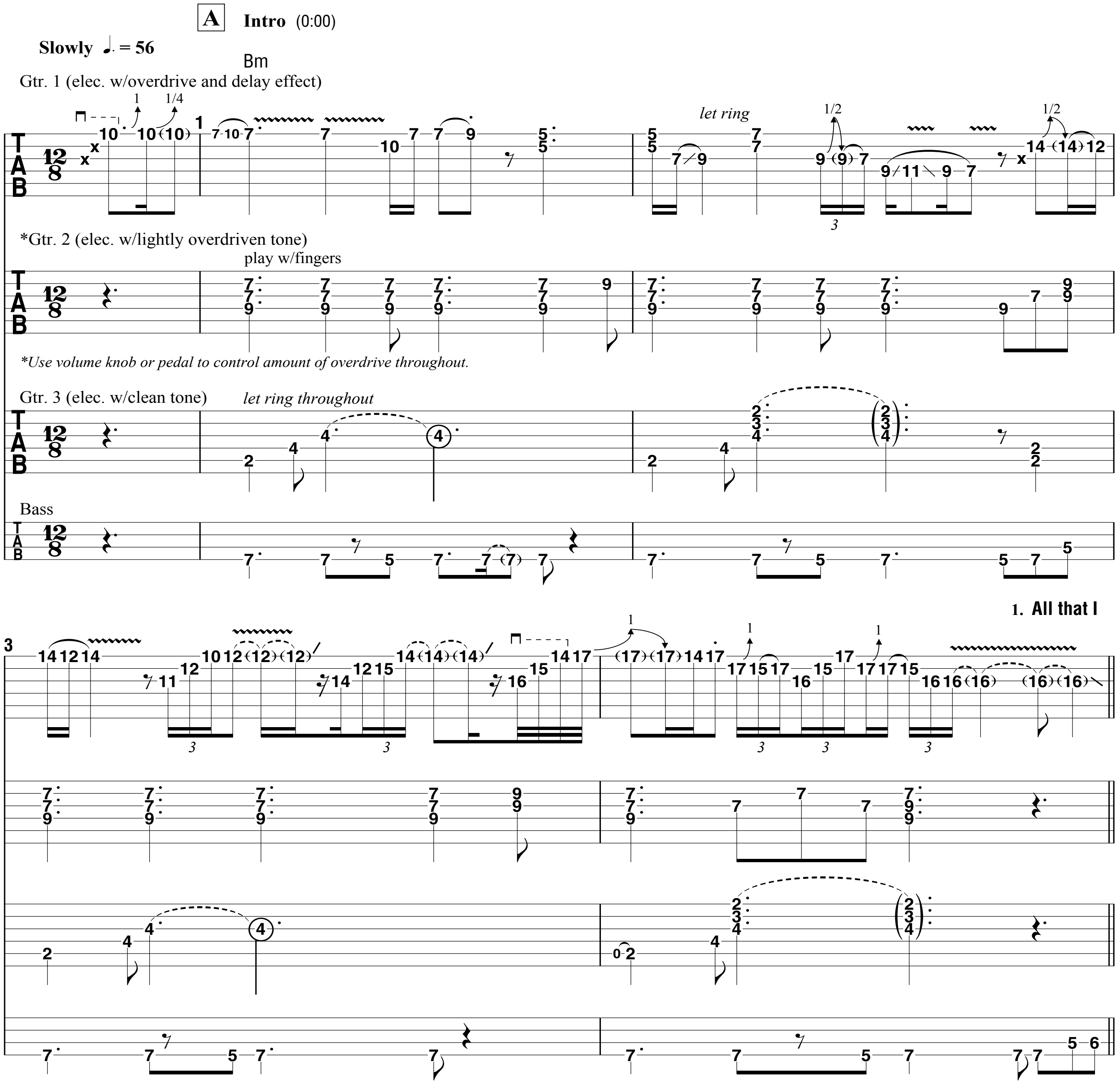
STOP!

Joe Bonamassa

As heard on **THE BALLAD OF JOHN HENRY**

Words and music by **GREGG SUTTON, BRUCE BRODY** *and* **SAMANTHA BROWN** • *Transcribed by* **JEFF PERRIN**


Bm
7fr
1 3 4 1 1 1
Bm
1 3 4 2 1
Em7
7fr
1 3 1 2 1
Em
2 3
F♯7
1 3 1 2 1 1
F♯7
7fr
3 2 4 1
Bm7
1 3 1 2 1
D/A
4 1 2 1
D/G
4 1 2 1
D/F♯
1 1 2 1
E9sus4
1 1 2 1
D
4 1 2 1
D/C♯
3 1 2 1
B5
1 4
A/C♯
4fr
1 4
D5
5fr
1 4
E5
7fr
1 4
A5
5fr
1 4
B5
7fr
1 4
B7no3
1 4 2


A
Intro (0:00)
Slowly ♩. = 56
Bm
Gtr. 1 (elec. w/overdrive and delay effect)
let ring
*Gtr. 2 (elec. w/lightly overdriven tone)
play w/fingers
*Use volume knob or pedal to control amount of overdrive throughout.
Gtr. 3 (elec. w/clean tone)
let ring throughout
Bass
T
A
B
12
8
3
1. All that I

"STOP!"
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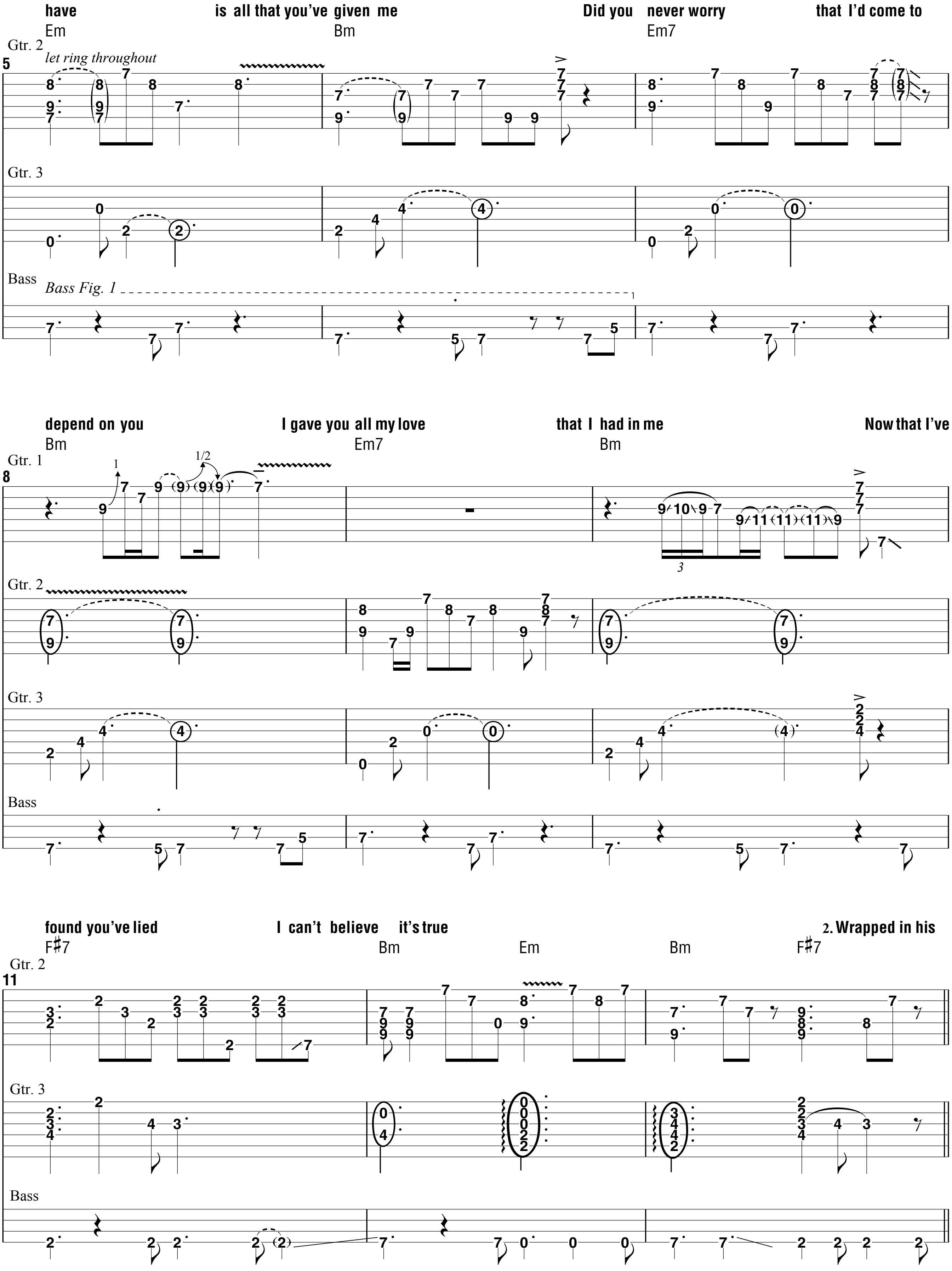
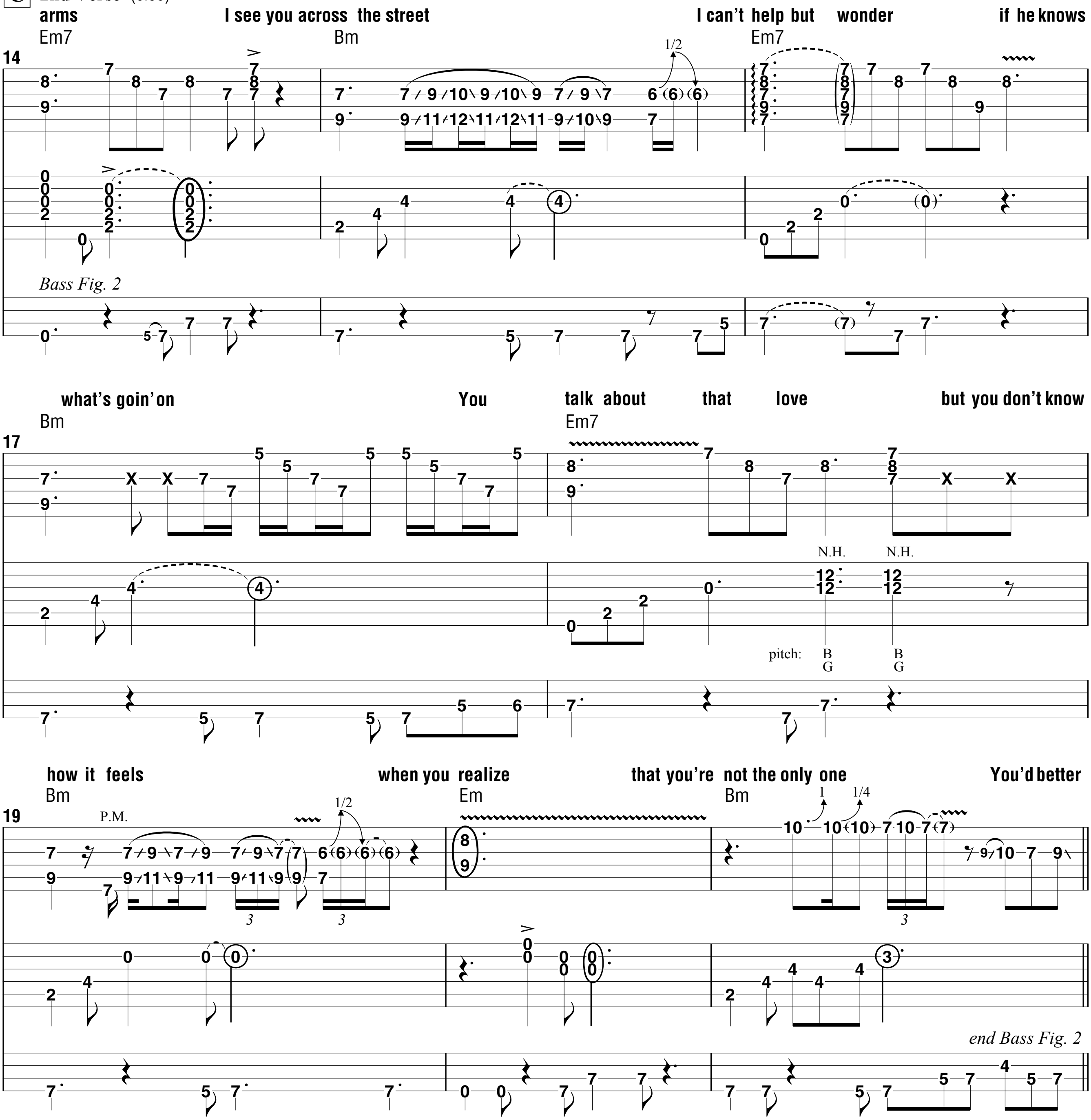
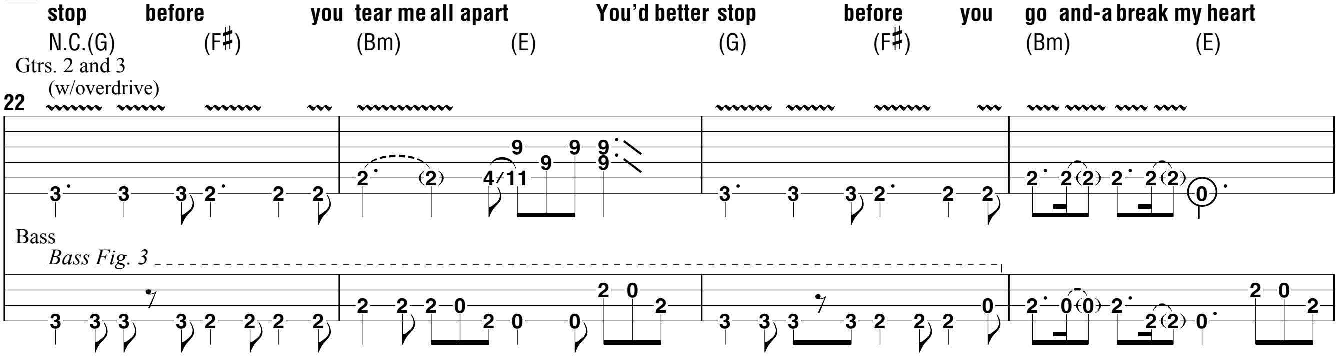
B 1st Verse (0:18)


have is all that you've given me Did you never worry that I'd come to
Em Bm Em7
Gtr. 2
let ring throughout
5
Gtr. 3
Bass
Bass Fig. 1
depend on you I gave you all my love that I had in me Now that I've
Bm Em7 Bm
Gtr. 1
8
1
1/2
Gtr. 2
Gtr. 3
Bass
found you've lied I can't believe it's true 2. Wrapped in his
F♯7 Bm Em Bm F♯7
Gtr. 2
11
Gtr. 3
Bass

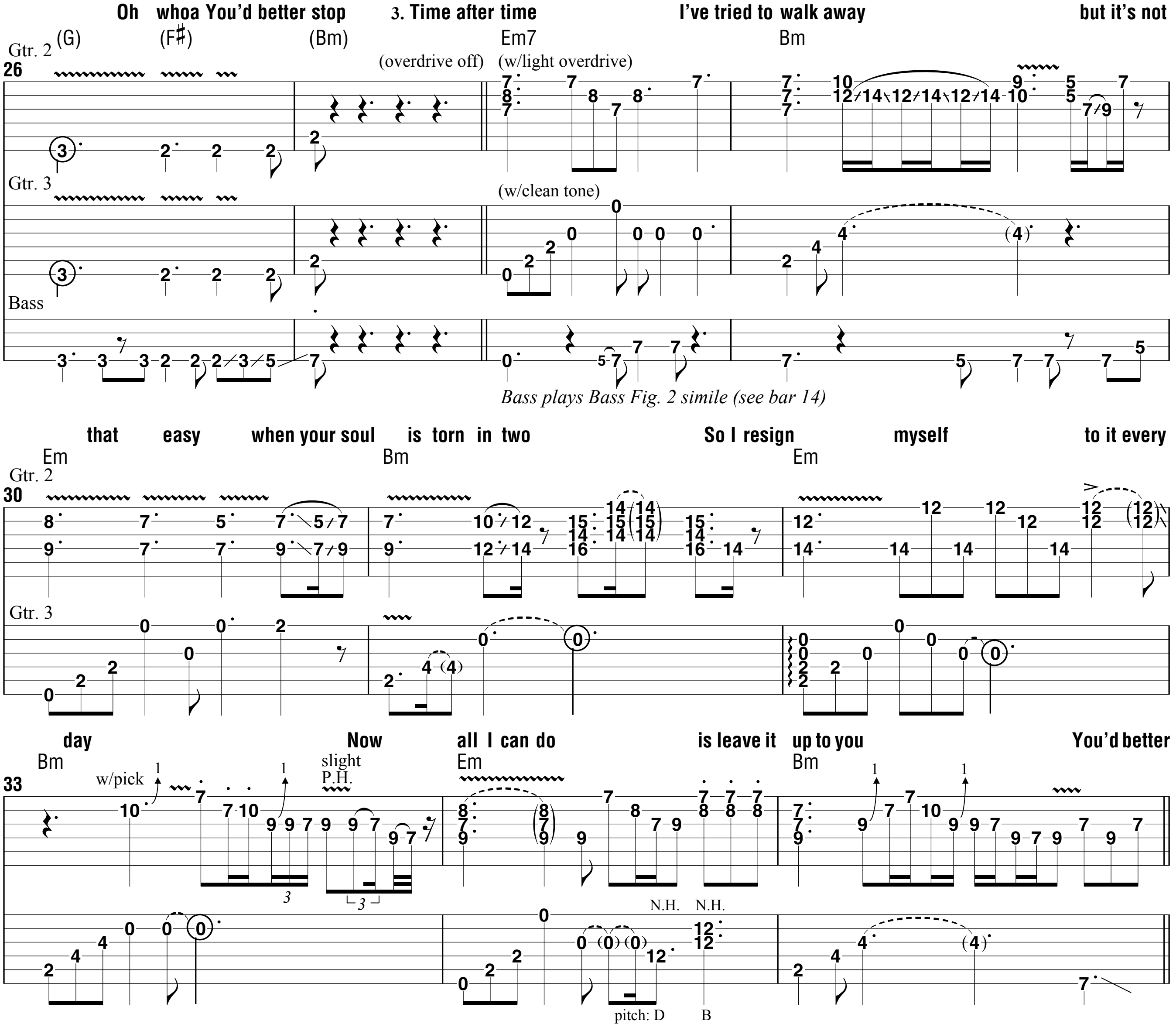
C 2nd Verse (0:56)


arms
I see you across the street
I can't help but wonder
if he knows
Em7
Bm
Em7
14
1/2
Bass Fig. 2
what's goin' on
You
talk about
that
love
but you don't know
Bm
Em7
17
N.H.
N.H.
pitch: B G
B G
how it feels
when you realize
that you're not the only one
You'd better
Bm
Em
Bm
19
P.M.
1/2
3
3
1
1/4
3
end Bass Fig. 2

D 1st Chorus (1:30)

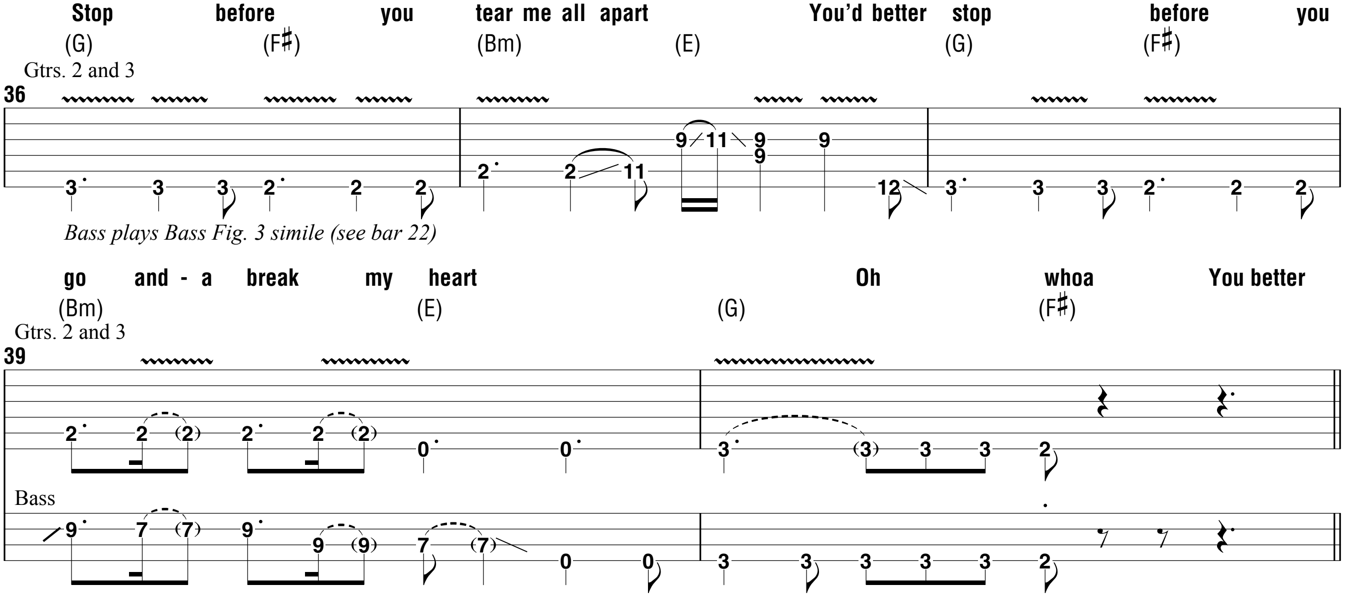

stop
before
you tear me all apart
You'd better stop
before
you
go and-a break my heart
N.C.(G)
(F♯)
(Bm)
(E)
(G)
(F♯)
(Bm)
(E)
Gtrs. 2 and 3
(w/overdrive)
22
Bass
Bass Fig. 3

E 3rd Verse (1:56)


Oh whoa You'd better stop
3. Time after time
I've tried to walk away
but it's not
(G)
(F♯)
(Bm)
Em7
Bm
Gtr. 2
(overdrive off)
(w/light overdrive)
Gtr. 3
(w/clean tone)
Bass
that easy when your soul is torn in two
So I resign myself to it every
Em
Bm
Em
Gtr. 2
Gtr. 3
day
Now all I can do
is leave it up to you
You'd better
Bm
Em
Bm
w/pick
slight P.H.
N.H.
N.H.
pitch: D
B
G

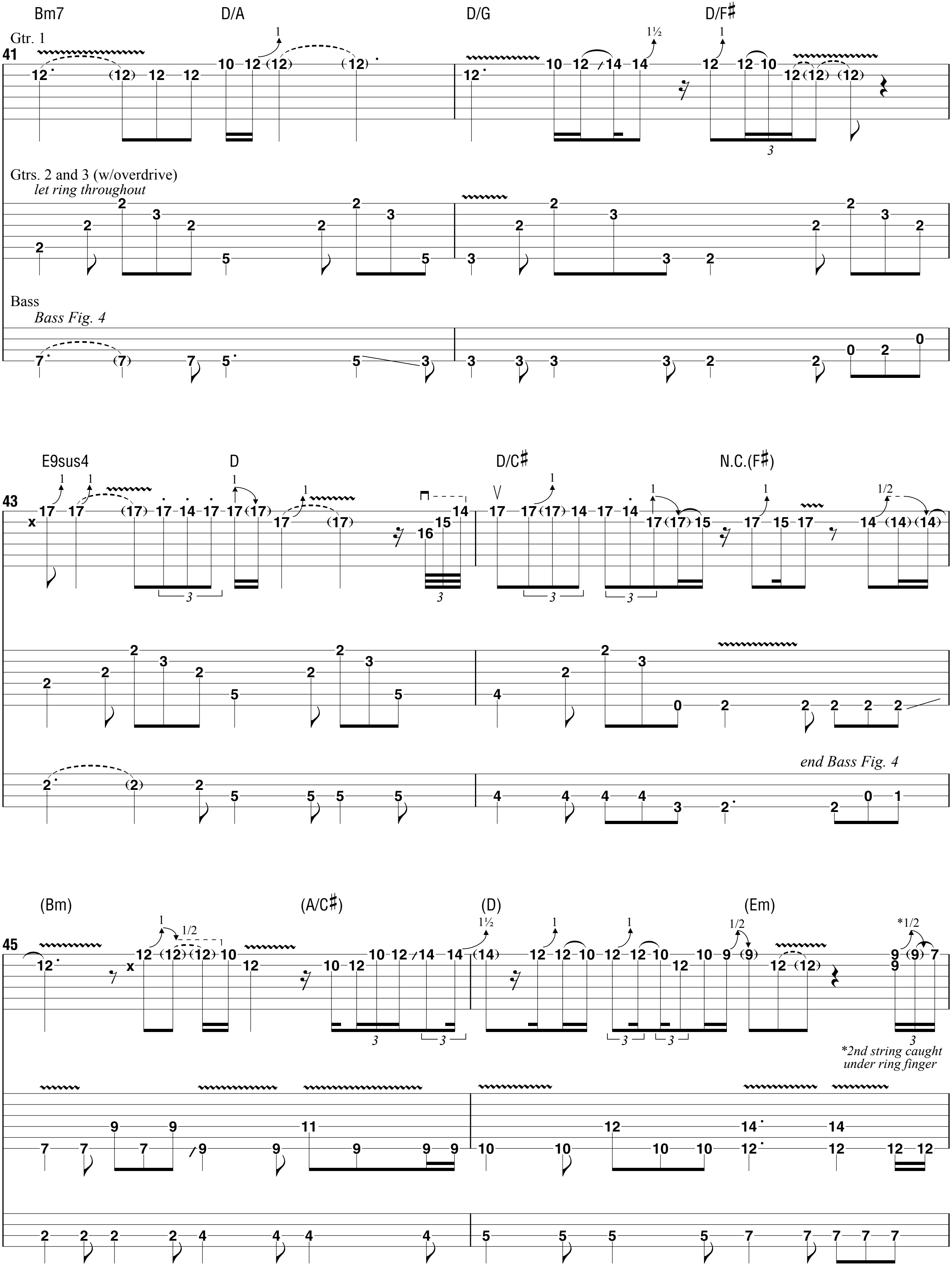
Bass plays Bass Fig. 2 simile (see bar 14)

F 2nd Chorus (2:30)

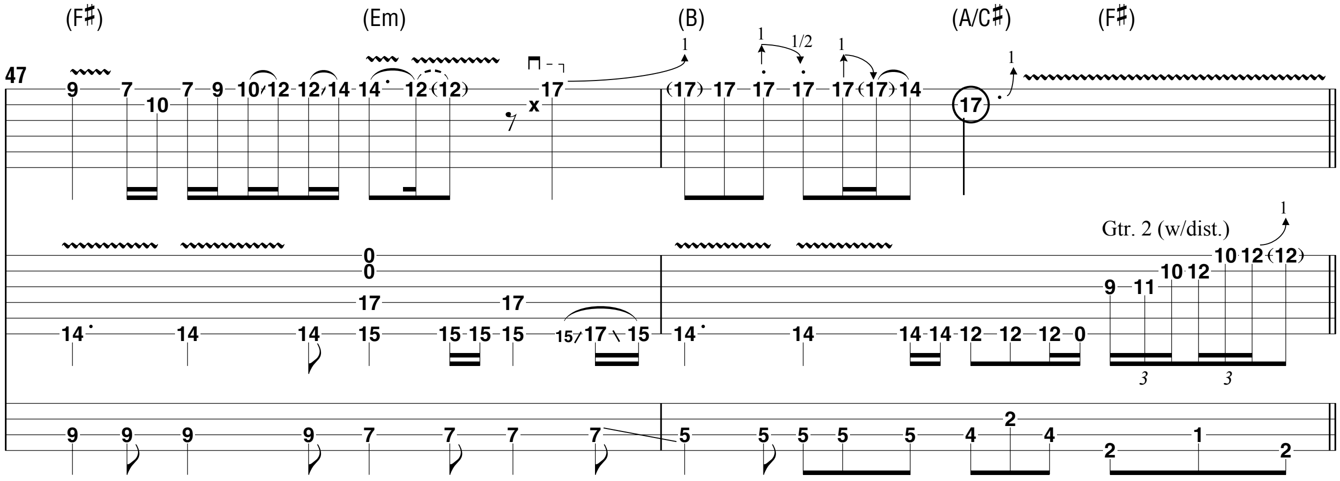

Stop before you tear me all apart
You'd better stop before you
(G)
(F♯)
(Bm)
(E)
(G)
(F♯)
Gtrs. 2 and 3
go and - a break my heart
Oh whoa You better
(Bm)
(E)
(G)
(F♯)
Gtrs. 2 and 3
Bass

Bass plays Bass Fig. 3 simile (see bar 22)

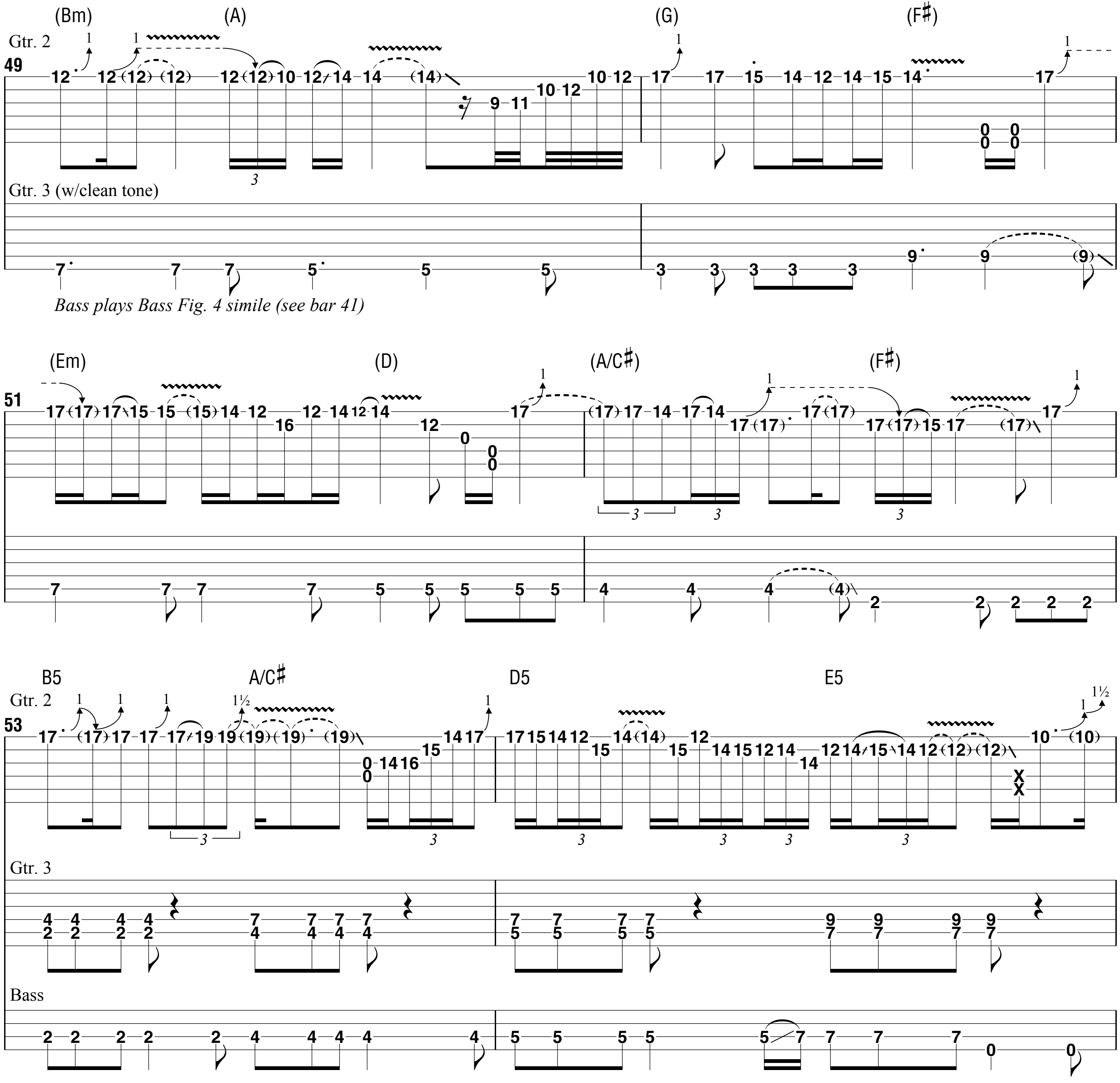
G 1st Guitar Solo (2:51)


Bm7
D/A
D/G
D/F♯
Gtr. 1
41
Gtrs. 2 and 3 (w/overdrive)
let ring throughout
Bass
Bass Fig. 4
E9sus4
D
D/C♯
N.C.(F♯)
43
end Bass Fig. 4
(Bm)
(A/C♯)
(D)
(Em)
45

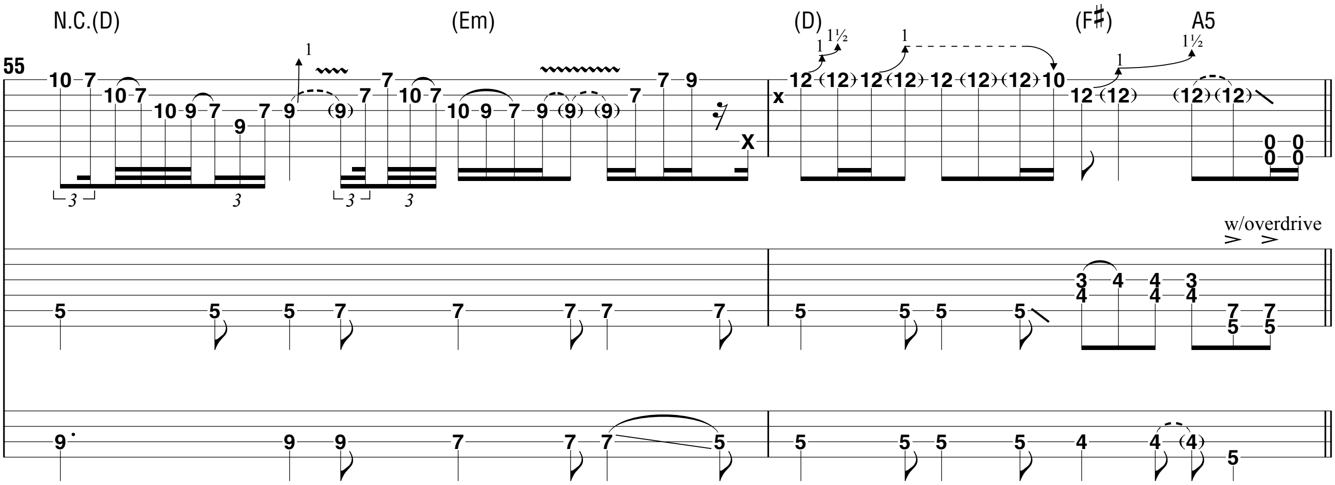
*2nd string caught under ring finger


(F♯)
(Em)
(B)
(A/C♯)
(F♯)
47
Gtr. 2 (w/dist.)

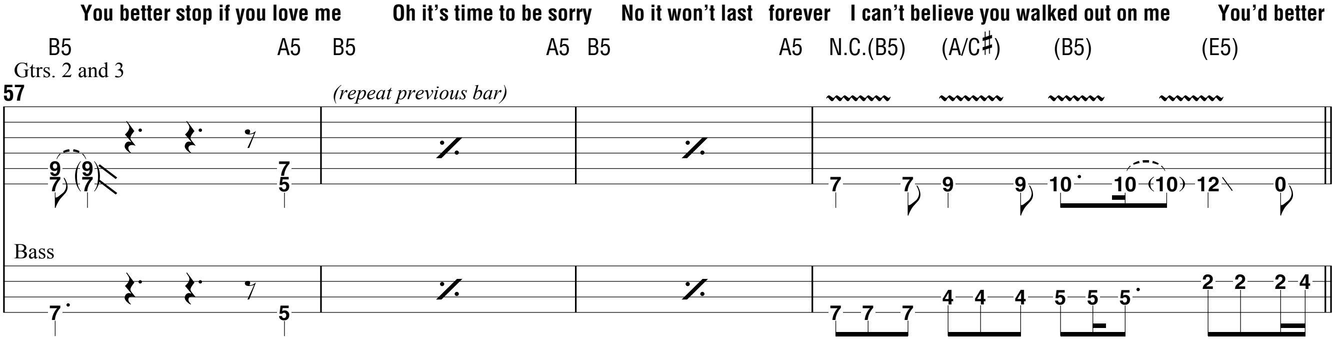
H **2nd Guitar Solo** (3:25)


(Bm)
(A)
(G)
(F♯)
Gtr. 2
49
Gtr. 3 (w/clean tone)
(Em)
(D)
(A/C♯)
(F♯)
51
B5
A/C♯
D5
E5
Gtr. 2
53
Gtr. 3
Bass

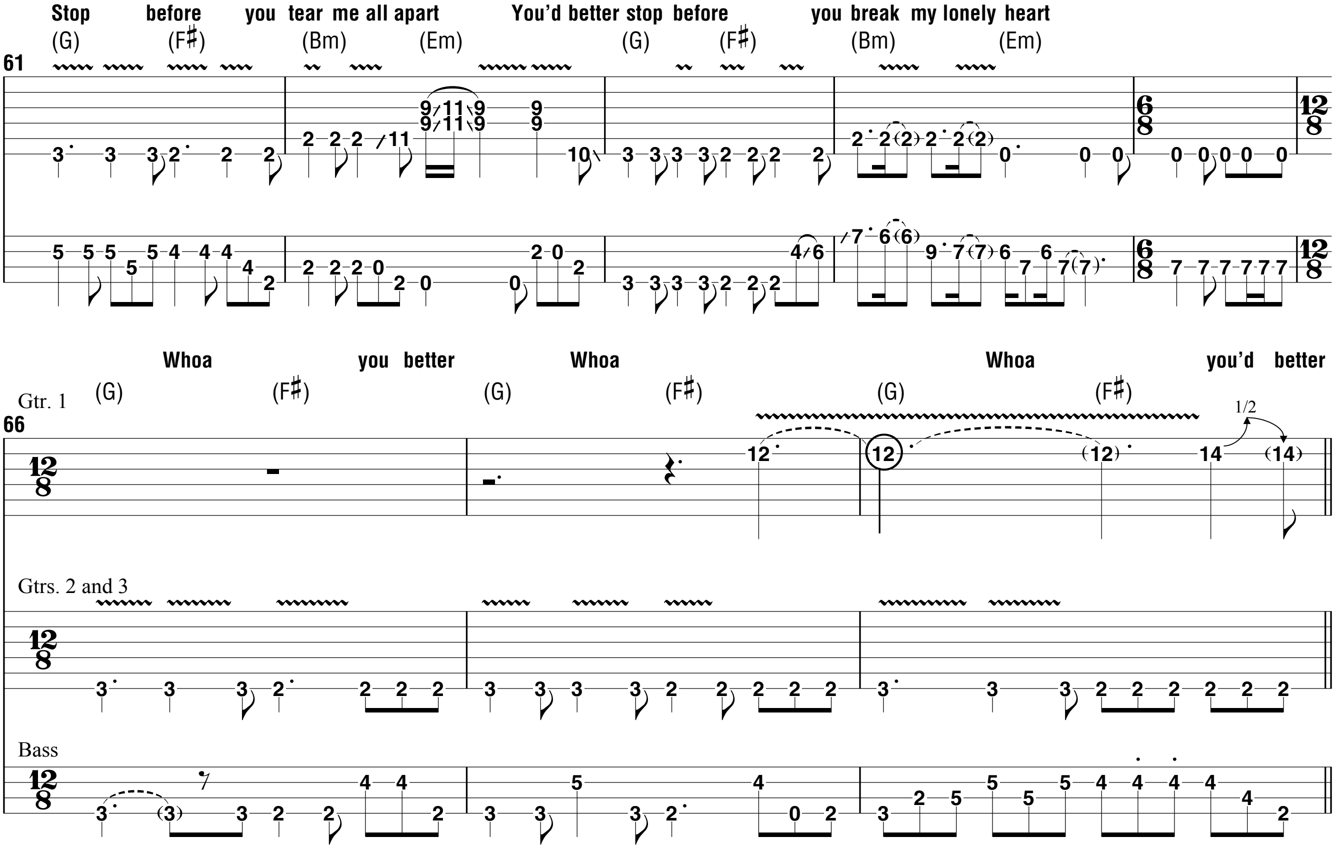
Bass plays Bass Fig. 4 simile (see bar 41)


N.C.(D)
(Em)
(D)
(F♯)
A5
55
w/overdrive

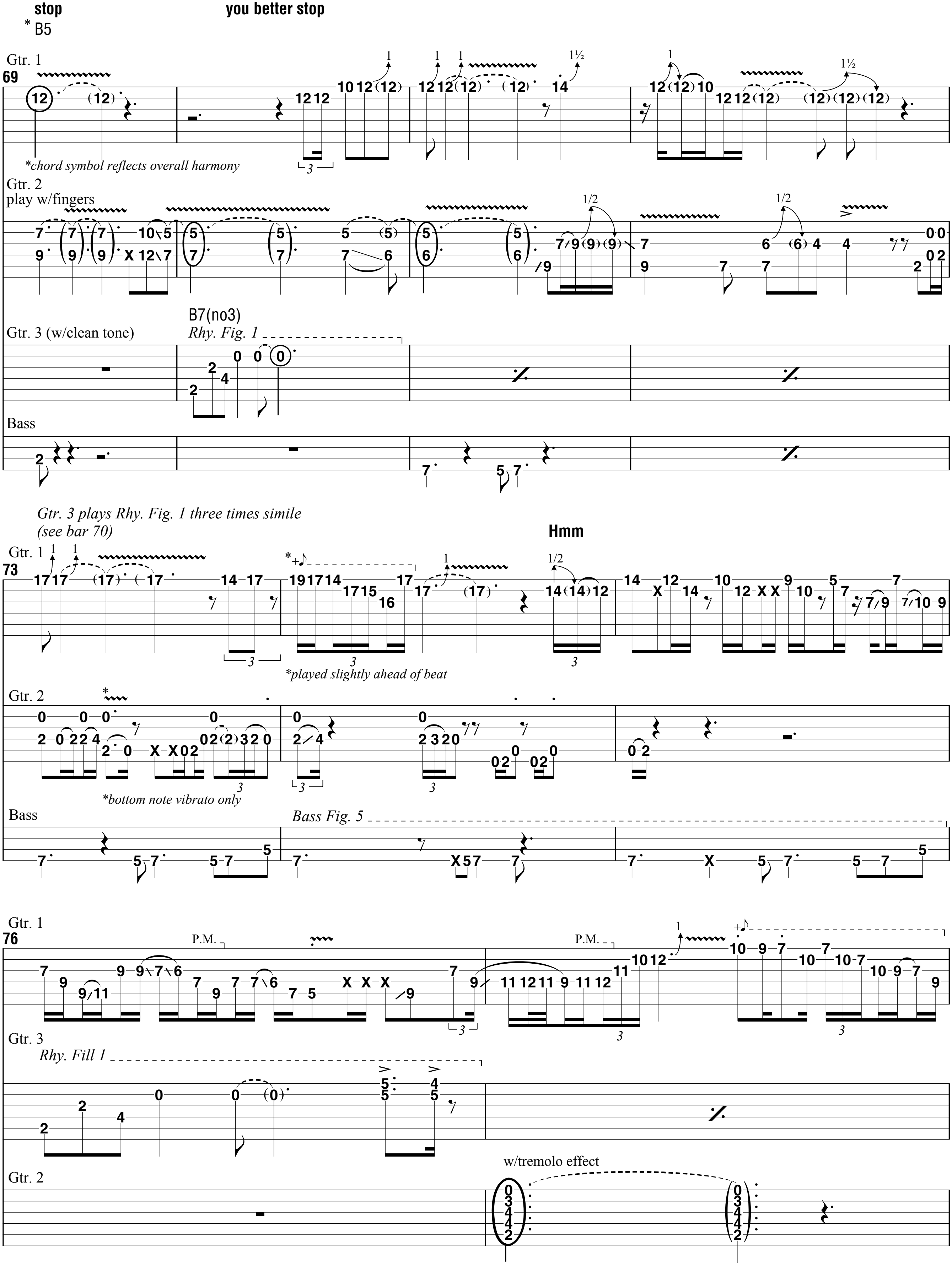
I **Breakdown** (3:59)


You better stop if you love me
Oh it's time to be sorry
No it won't last forever
I can't believe you walked out on me
You'd better
B5
A5
B5
A5
B5
A5
N.C.(B5)
(A/C♯)
(B5)
(E5)
Gtrs. 2 and 3
57
(repeat previous bar)
Bass

J **3rd Chorus** (4:16)


Stop
before
you tear me all apart
You'd better stop before
you break my lonely heart
(G)
(F♯)
(Bm)
(Em)
(G)
(F♯)
(Bm)
(Em)
61
Whoa
you better
Whoa
Whoa
you'd better
Gtr. 1
(G)
(F♯)
(G)
(F♯)
(G)
(F♯)
66
Gtrs. 2 and 3
Bass

K Outro (4:48)


stop
you better stop
* B5
Gtr. 1
69
Gtr. 2
play w/fingers
B7(no3)
Gtr. 3 (w/clean tone)
Rhy. Fig. 1
Bass
Gtr. 1
73
Hmm
Gtr. 2
Bass
Bass Fig. 5
Gtr. 1
76
P.M.
Gtr. 3
Rhy. Fill 1
Gtr. 2
w/tremolo effect

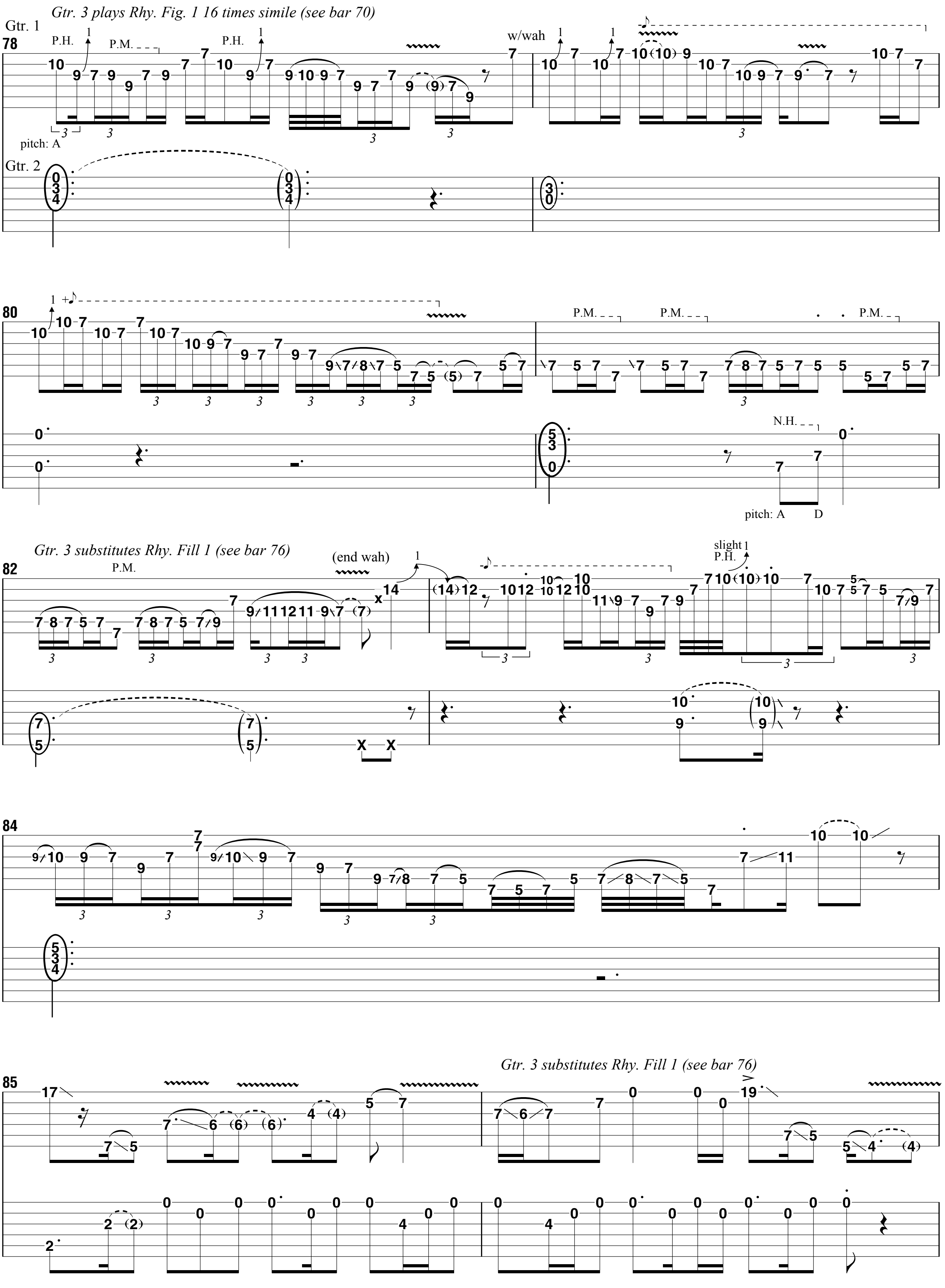
*chord symbol reflects overall harmony

Gtr. 3 plays Rhy. Fig. 1 three times simile (see bar 70)

*played slightly ahead of beat

*bottom note vibrato only

Bass plays Bass Fig. 5 seven and one half times w/ad lib variations (see bar 74)

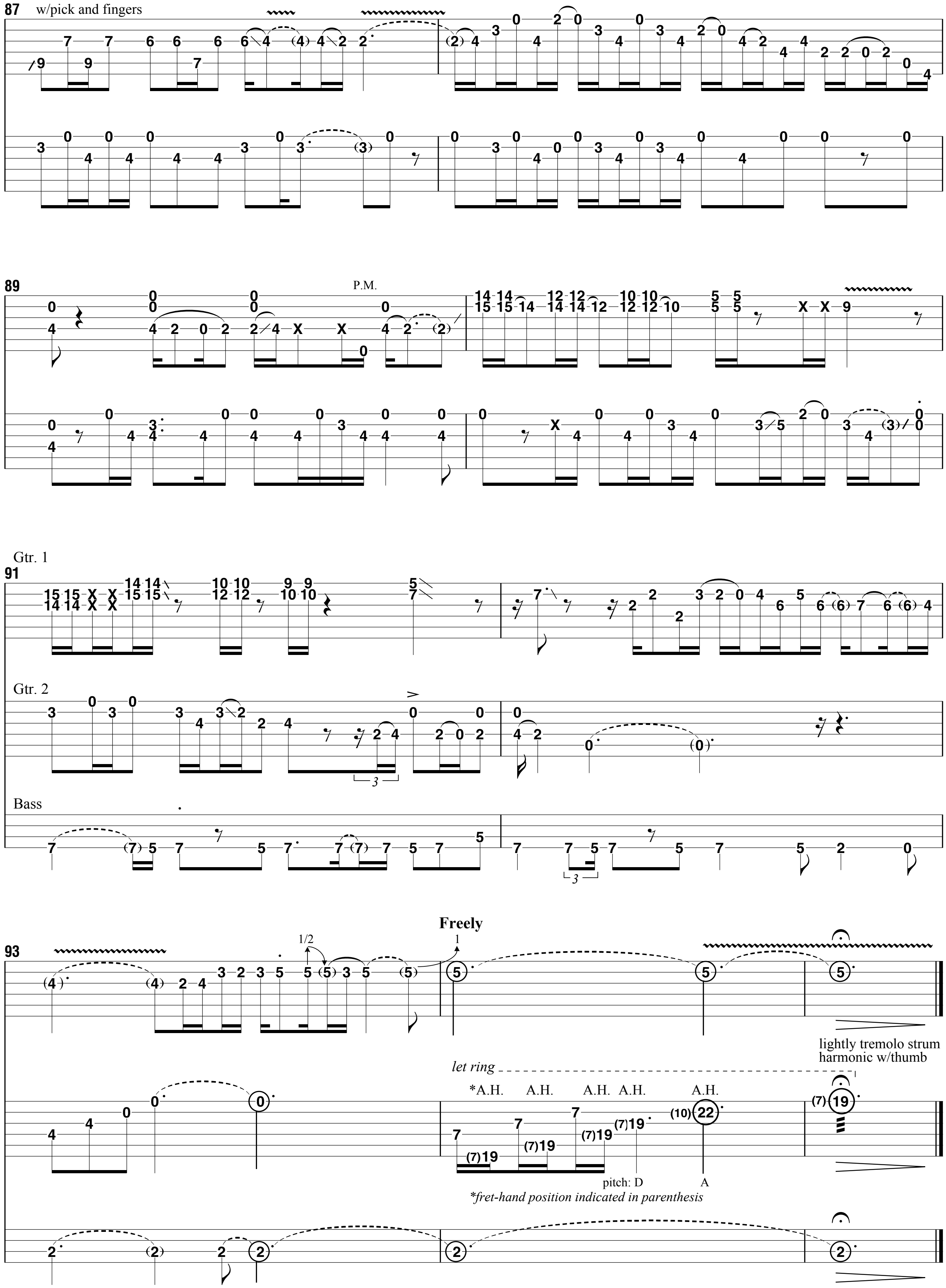


Gtr. 3 plays Rhy. Fig. 1 16 times simile (see bar 70)

Gtr. 3 substitutes Rhy. Fill 1 (see bar 76)

Gtr. 3 substitutes Rhy. Fill 1 (see bar 76)

Gtr. 1
78
P.H.
P.M.
w/wah
pitch: A
Gtr. 2
80
P.M.
N.H.
pitch: A
D
82
P.M.
(end wah)
slight P.H.
84
85


87
w/pick and fingers
89
P.M.
Gtr. 1
91
Gtr. 2
Bass
93
Freely
1/2
1
lightly tremolo strum
harmonic w/thumb
let ring
*A.H.
A.H.
A.H.
A.H.
A.H.
pitch: D
A
*fret-hand position indicated in parenthesis

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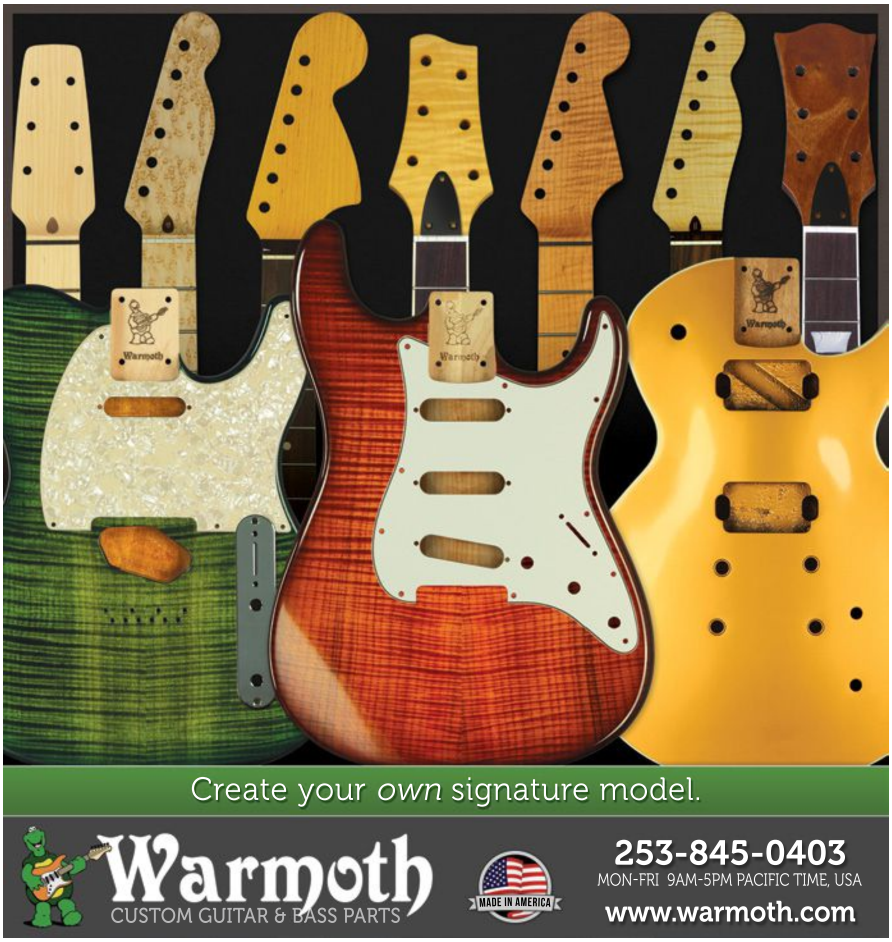
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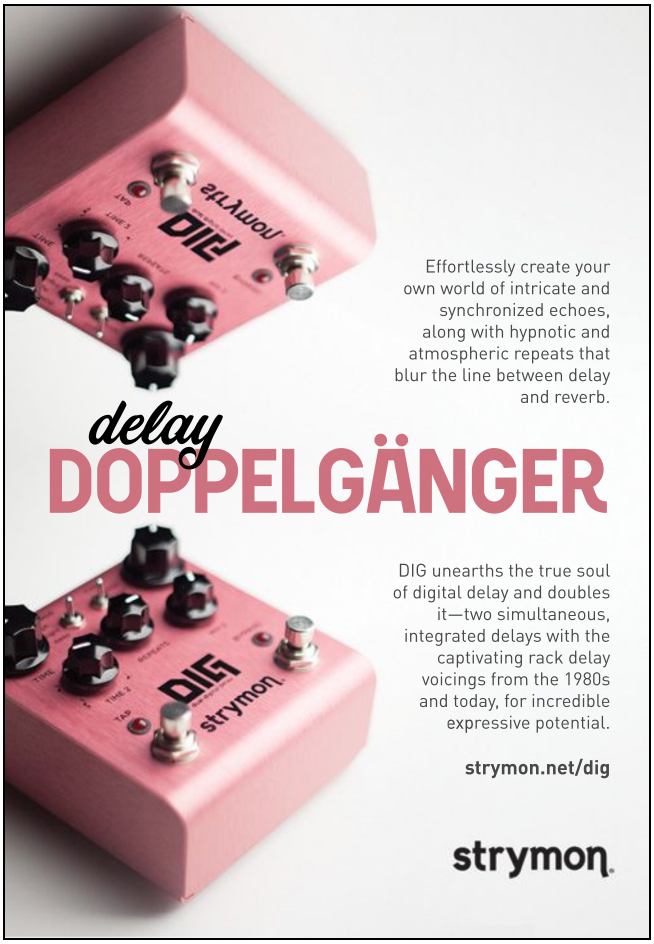
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Chris Buono
TrueFire Artist, Hal Leonard/Cengage Learning PTR Author

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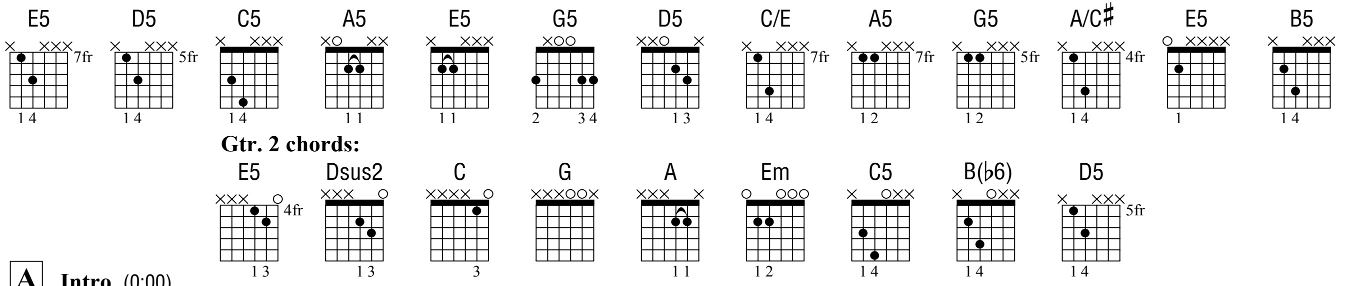
Dokken

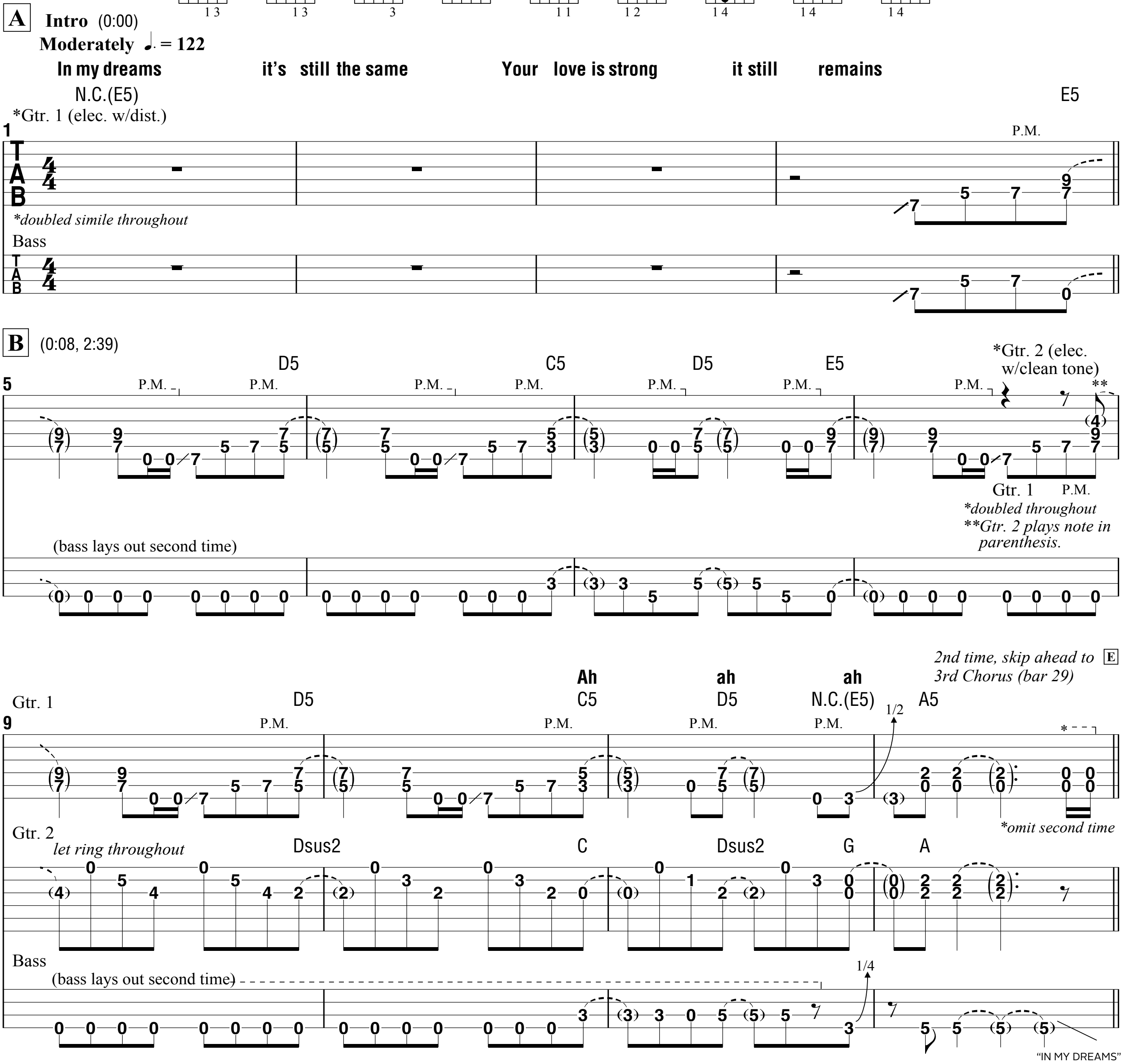
As heard on **UNDER LOCK AND KEY**

Words and music by DON DOKKEN, GEORGE LYNCH, JEFF PILSON *and* MICK BROWN • *Transcribed by* JEFF PERRIN

All guitars are tuned down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭). Bass tuning (low to high): E♭ A♭ D♭ G♭.
NOTE: The recording sounds slightly sharp of concert pitch (approx. 35 cents). To play along, tune all strings accordingly.

Gtr. 1 chords:


E5
7fr
D5
5fr
C5
A5
E5
G5
D5
C/E
7fr
A5
7fr
G5
5fr
A/C♯
4fr
E5
B5
Gtr. 2 chords:
E5
4fr
Dsus2
C
G
A
Em
C5
B(♭6)
D5
5fr


A
Intro (0:00)
Moderately ♩. = 122
In my dreams
it's still the same
Your love is strong
it still
remains
N.C.(E5)
E5
*Gtr. 1 (elec. w/dist.)
P.M.
*doubled simile throughout
Bass
B (0:08, 2:39)
D5
C5
D5
E5
*Gtr. 2 (elec. w/clean tone)
P.M.
Gtr. 1
*doubled throughout
**Gtr. 2 plays note in parenthesis.
(bass lays out second time)
2nd time, skip ahead to E 3rd Chorus (bar 29)
Gtr. 1
Ah
ah
ah
D5
C5
D5
N.C.(E5)
A5
1/2
*omit second time
Gtr. 2
let ring throughout
Dsus2
C
Dsus2
G
A
Bass
(bass lays out second time)
1/4

"IN MY DREAMS"
WORDS AND MUSIC BY DON DOKKEN, GEORGE LYNCH, JEFF PILSON AND MICK BROWN
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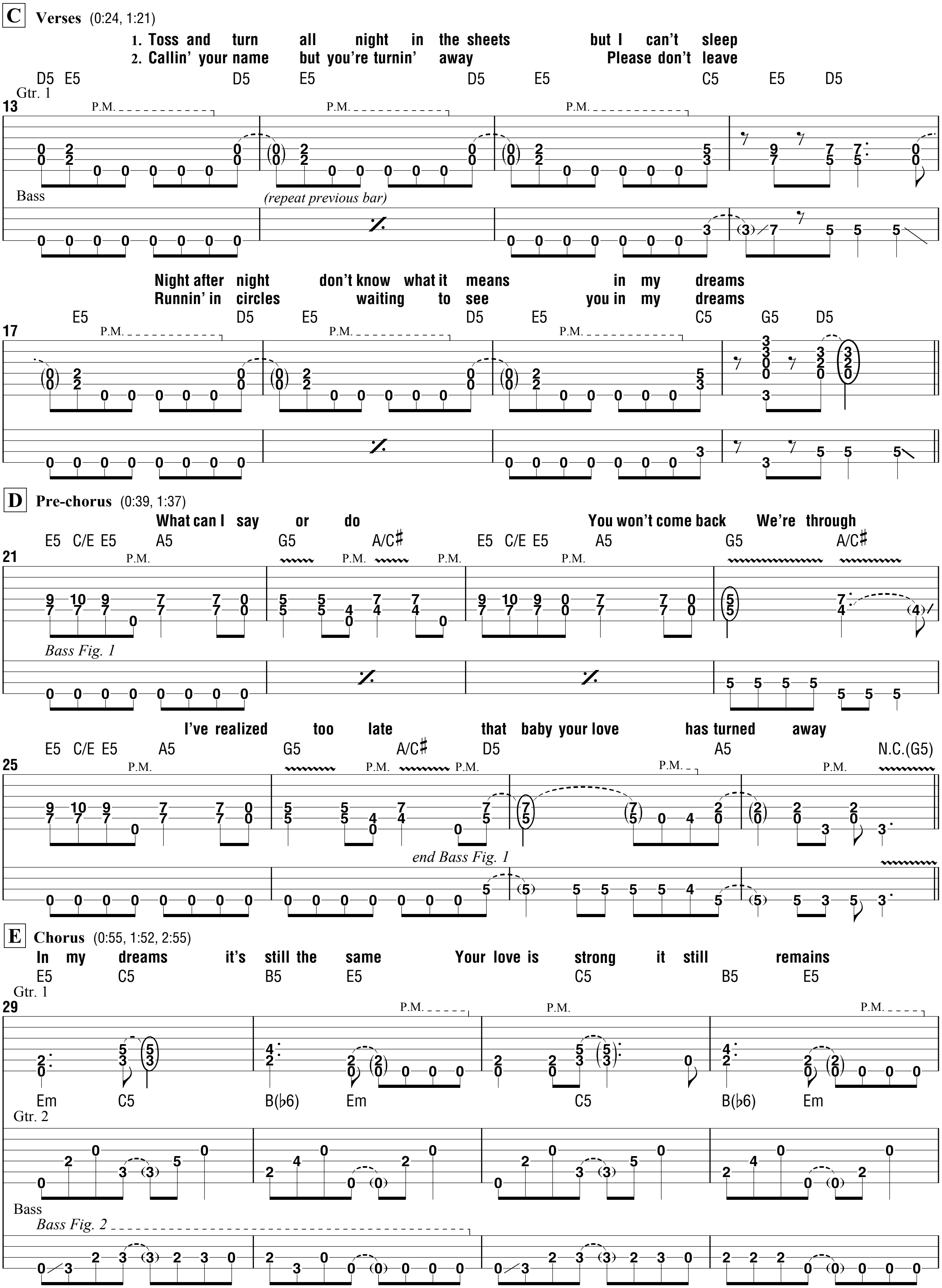
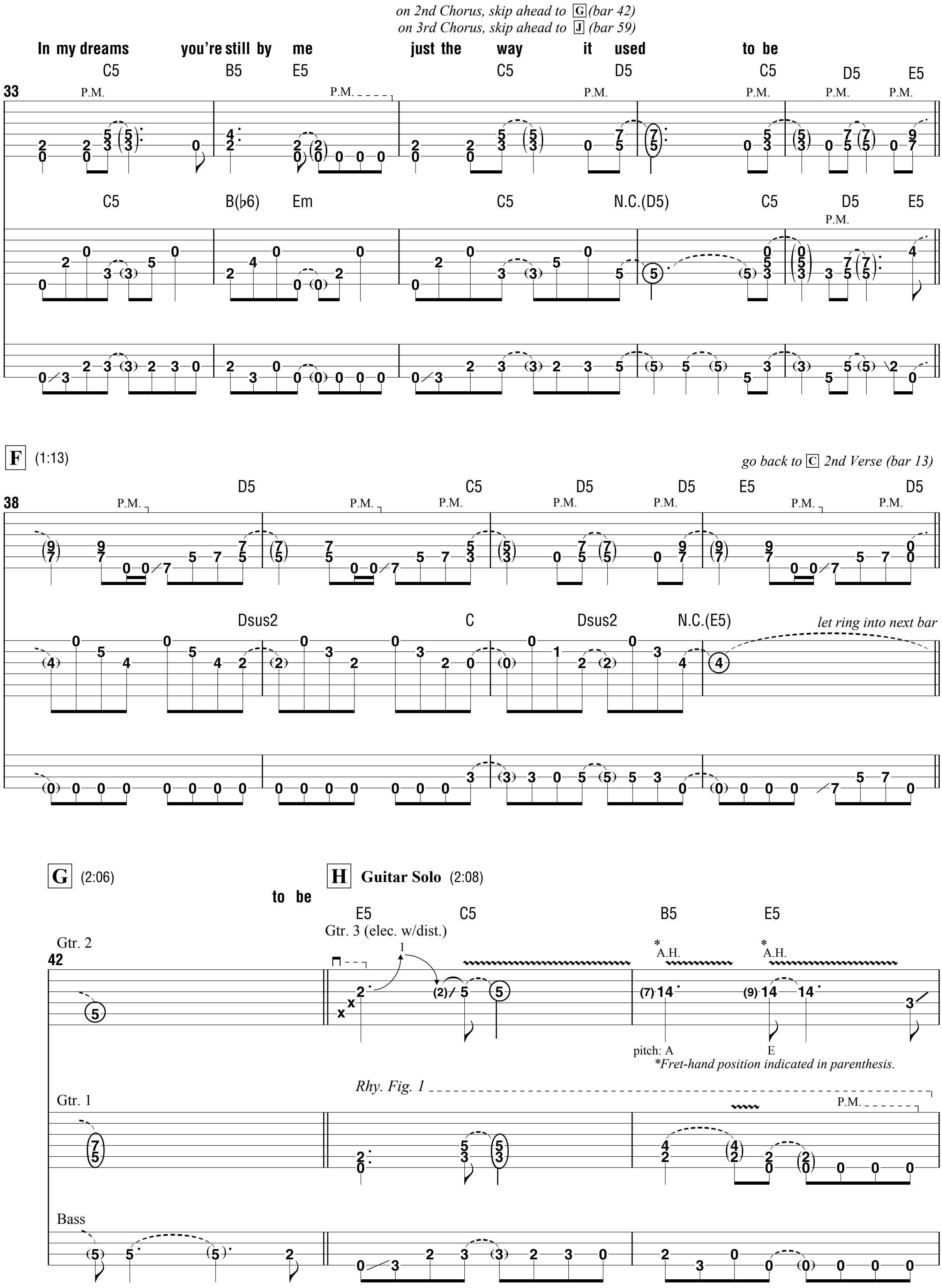
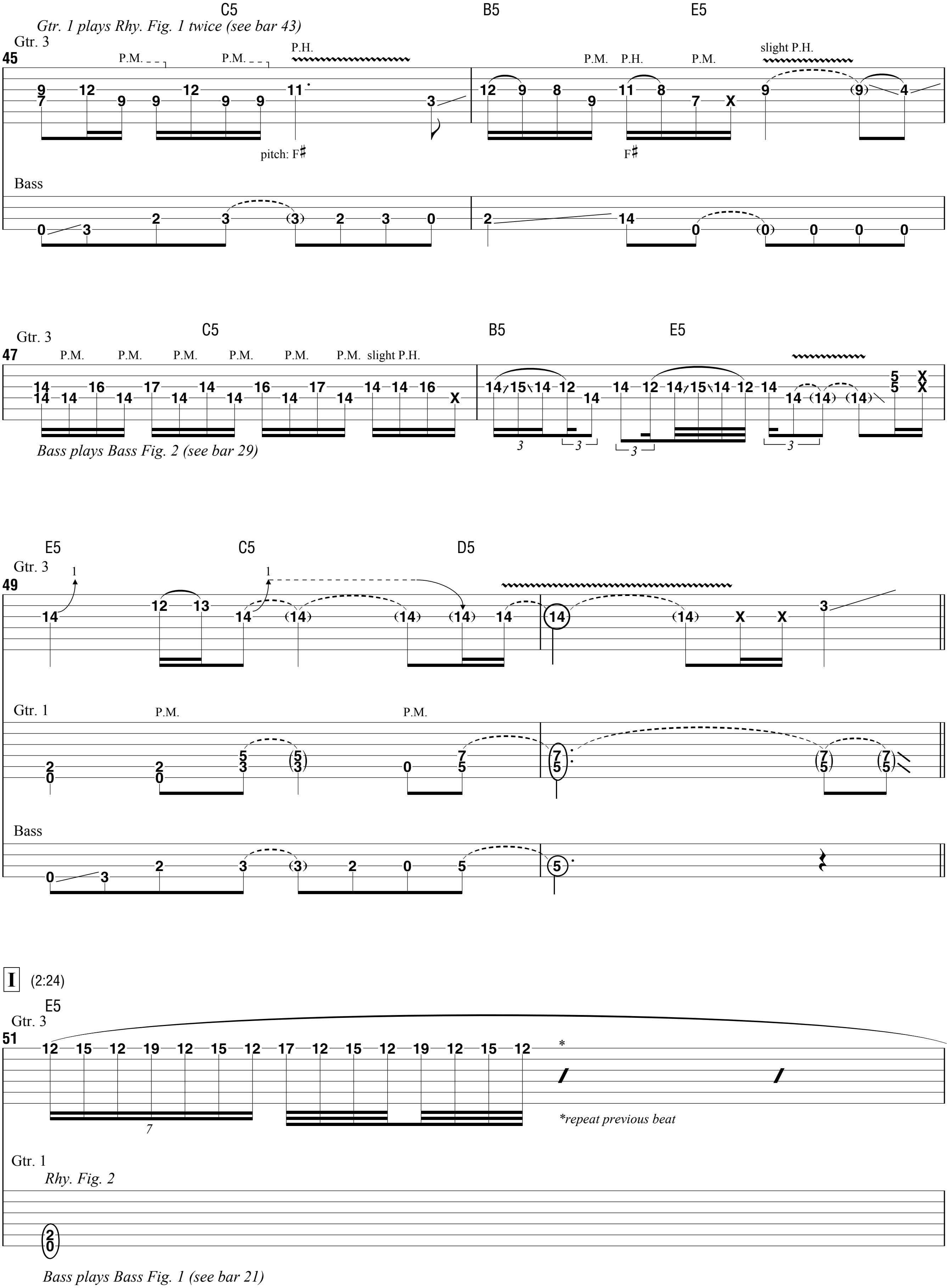

C Verses (0:24, 1:21)
1. Toss and turn all night in the sheets but I can't sleep
2. Callin' your name but you're turnin' away Please don't leave
D5 E5 D5 E5 D5 E5 C5 E5 D5
Gtr. 1
13
P.M.
Bass
(repeat previous bar)
Night after night don't know what it means in my dreams
Runnin' in circles waiting to see you in my dreams
E5 D5 E5 D5 E5 C5 G5 D5
17
D Pre-chorus (0:39, 1:37)
What can I say or do You won't come back We're through
E5 C/E E5 A5 G5 A/C♯ E5 C/E E5 A5 G5 A/C♯
21
Bass Fig. 1
I've realized too late that baby your love has turned away
E5 C/E E5 A5 G5 A/C♯ D5 A5 N.C.(G5)
25
end Bass Fig. 1
E Chorus (0:55, 1:52, 2:55)
In my dreams it's still the same Your love is strong it still remains
E5 C5 B5 E5 C5 B5 E5
Gtr. 1
29
Em C5 B(♭6) Em C5 B(♭6) Em
Gtr. 2
Bass
Bass Fig. 2


on 2nd Chorus, skip ahead to G (bar 42)
on 3rd Chorus, skip ahead to J (bar 59)
In my dreams you're still by me just the way it used to be
C5 B5 E5 C5 D5 C5 D5 E5
33
P.M.
C5 B(♭6) Em C5 N.C.(D5) C5 D5 E5
F (1:13)
go back to C 2nd Verse (bar 13)
38
D5 C5 D5 D5 E5 D5
Dsus2 C Dsus2 N.C.(E5)
let ring into next bar
G (2:06)
to be
H Guitar Solo (2:08)
E5 C5 B5 E5
Gtr. 2
42
Gtr. 3 (elec. w/dist.)
*A.H.
pitch: A
E
*Fret-hand position indicated in parenthesis.
Rhy. Fig. 1
Gtr. 1
Bass


Gtr. 1 plays Rhy. Fig. 1 twice (see bar 43)

Bass plays Bass Fig. 2 (see bar 29)

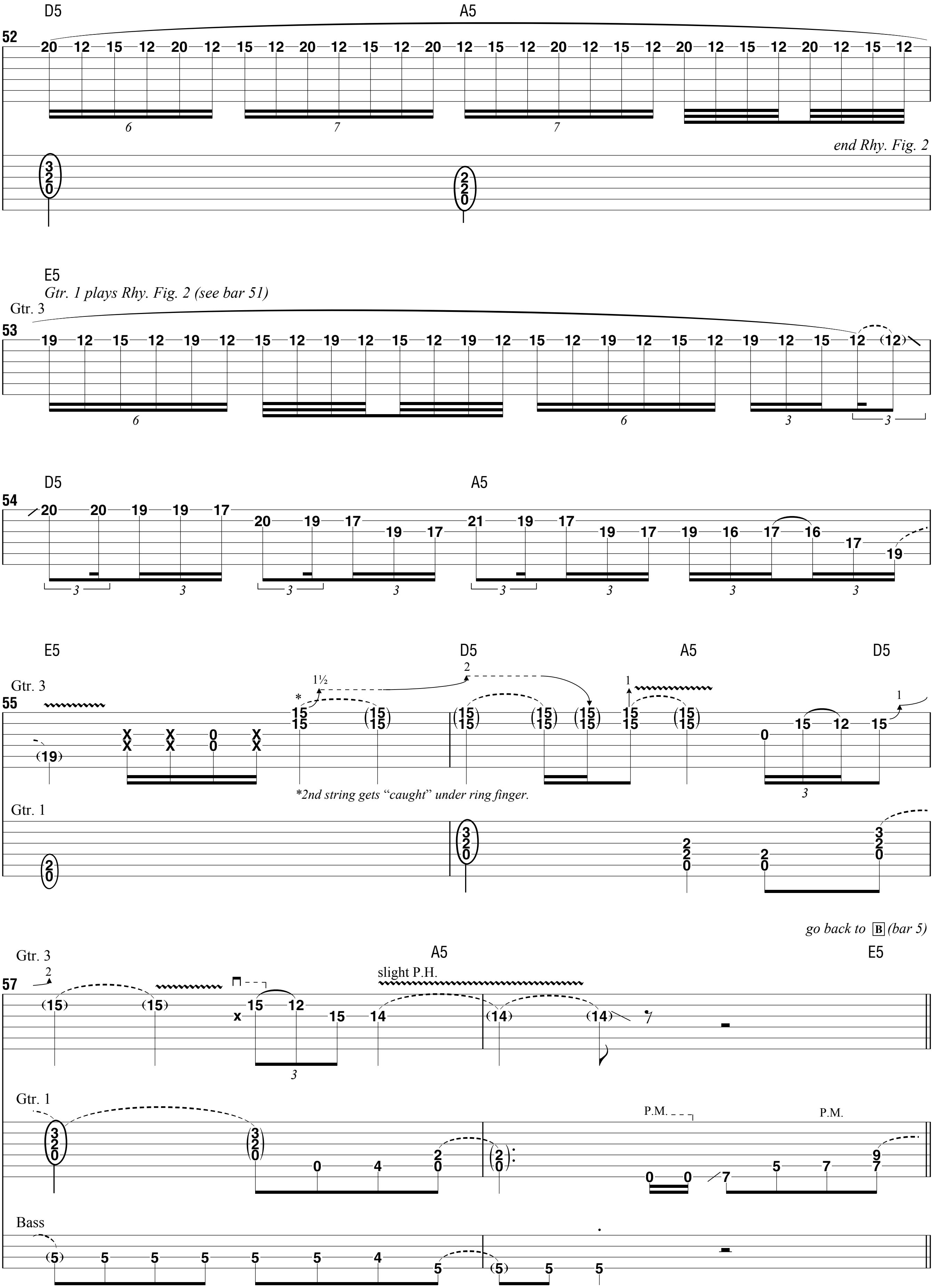
I (2:24)

*repeat previous beat

Rhy. Fig. 2

Bass plays Bass Fig. 1 (see bar 21)

C5
B5
E5
Gtr. 3
45
P.M.
P.H.
slight P.H.
pitch: F♯
F♯
Bass
47
49
D5
Gtr. 1
51
7
3
1

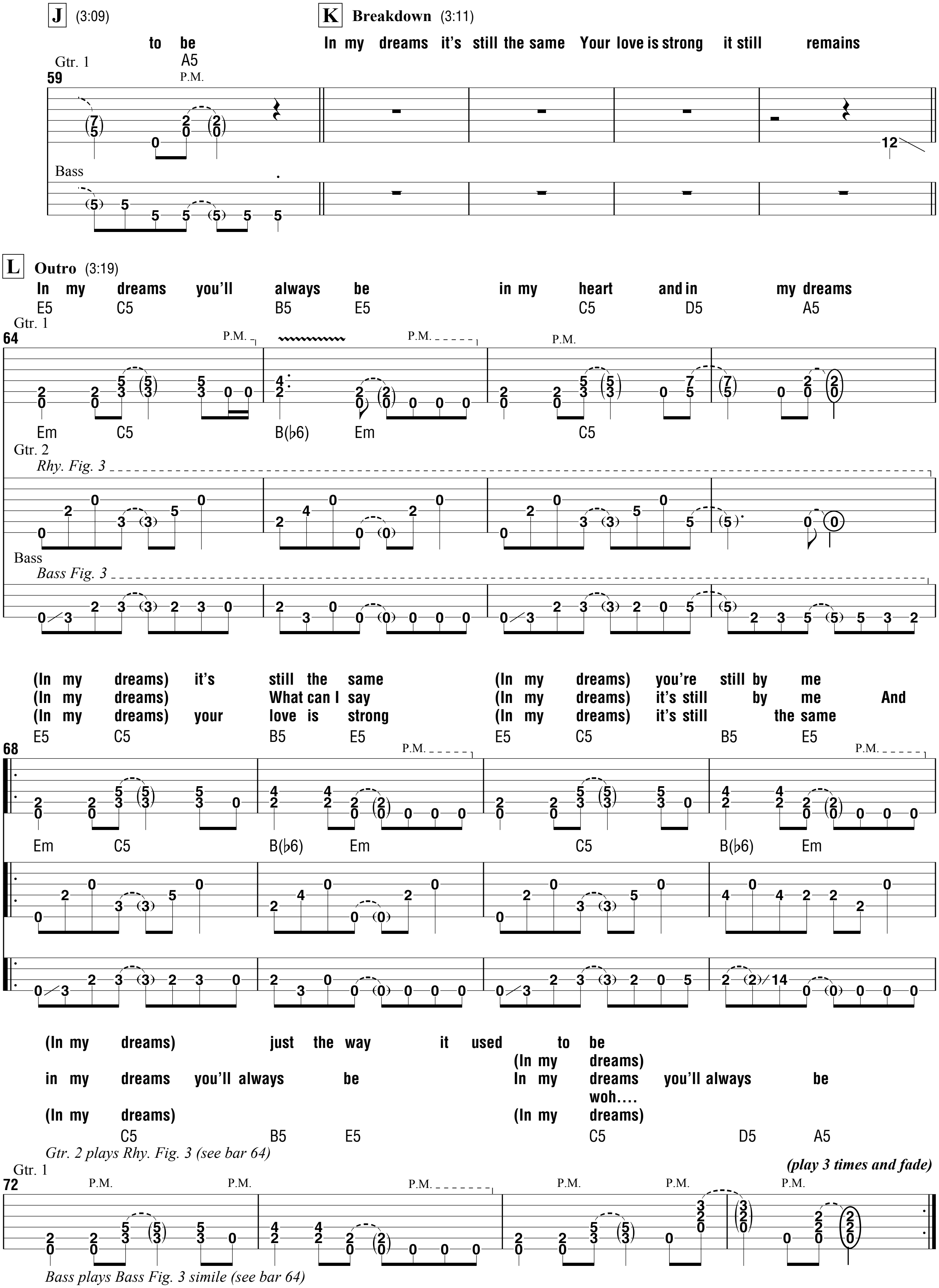

D5
A5
52
6
7
7
E5
Gtr. 3
53
6
3
3
D5
A5
54
E5
D5
A5
D5
Gtr. 3
55
1½
2
1
Gtr. 1
Gtr. 3
57
A5
E5
slight P.H.
Gtr. 1
P.M.
P.M.
Bass

end Rhy. Fig. 2

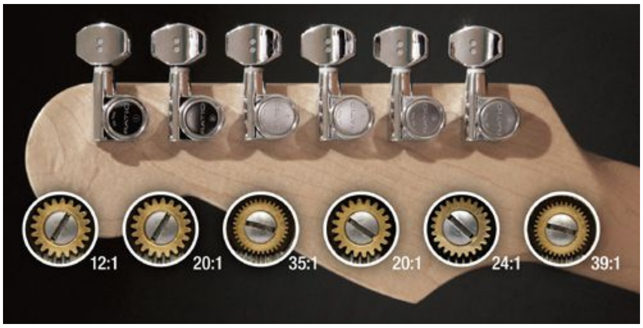
Gtr. 1 plays Rhy. Fig. 2 (see bar 51)

*2nd string gets "caught" under ring finger.

go back to B (bar 5)


J (3:09)
K Breakdown (3:11)
to be
In my dreams it's still the same Your love is strong it still remains
Gtr. 1
A5
59
P.M.
Bass
L Outro (3:19)
In my dreams you'll always be in my heart and in my dreams
E5 C5 B5 E5 C5 D5 A5
Gtr. 1
64
P.M.
Em C5 B(♭6) Em C5
Gtr. 2
Rhy. Fig. 3
Bass
Bass Fig. 3
(In my dreams) it's still the same (In my dreams) you're still by me
(In my dreams) What can I say (In my dreams) it's still by me And
(In my dreams) your love is strong (In my dreams) it's still the same
E5 C5 B5 E5 E5 C5 B5 E5
68
P.M.
Em C5 B(♭6) Em C5 B(♭6) Em
(In my dreams) just the way it used to be
(In my dreams)
in my dreams you'll always be In my dreams you'll always be
woh....
(In my dreams) (In my dreams)
C5 B5 E5 C5 D5 A5
Gtr. 2 plays Rhy. Fig. 3 (see bar 64)
Gtr. 1
(play 3 times and fade)
72
P.M.
Bass plays Bass Fig. 3 simile (see bar 64)

PRODUCT PROFILE


12:1
20:1
35:1
20:1
24:1
39:1

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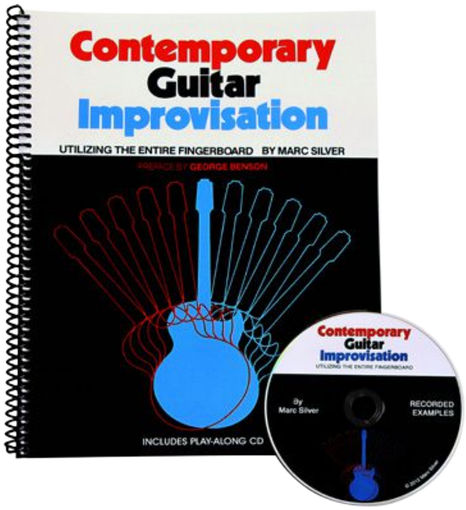
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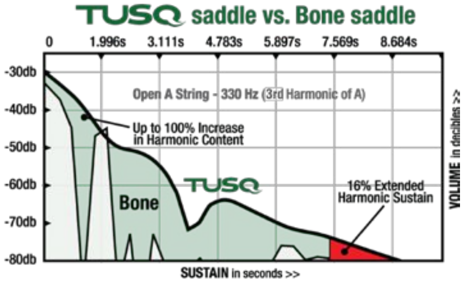
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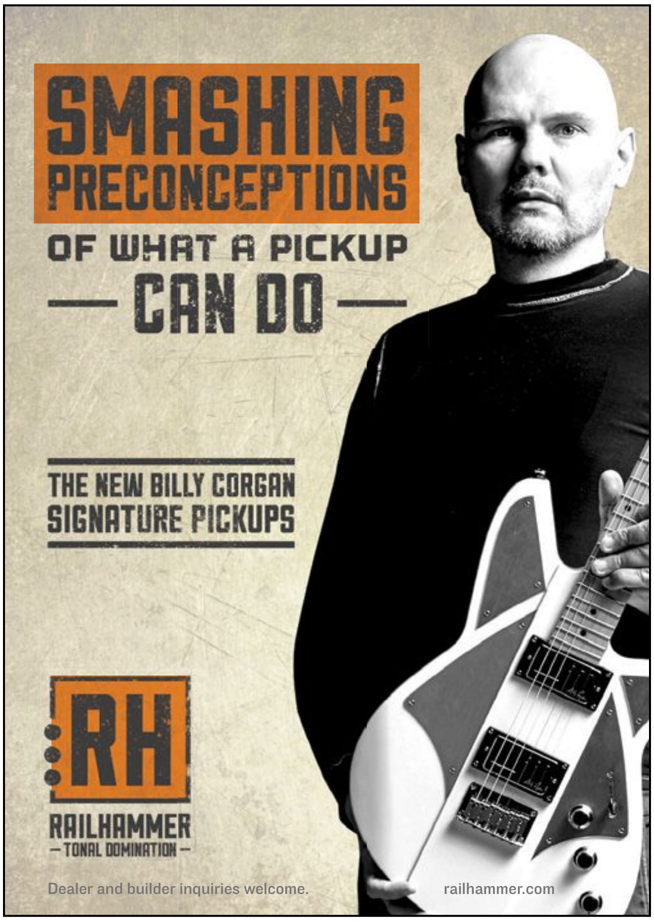
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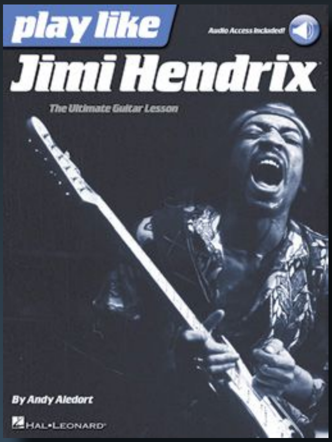

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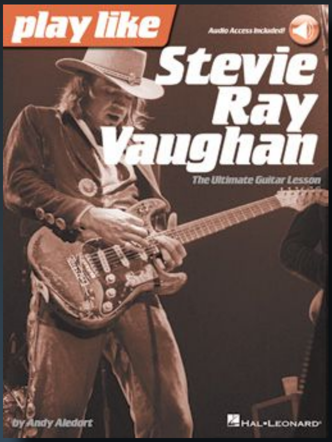

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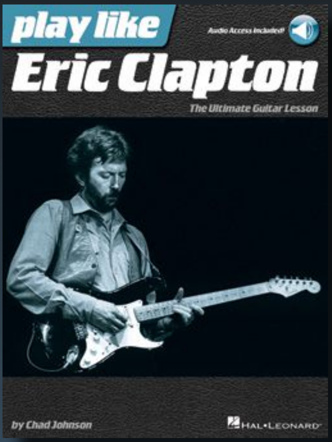

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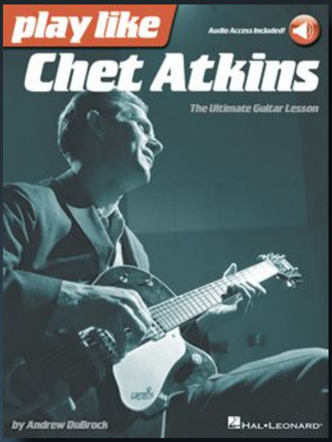

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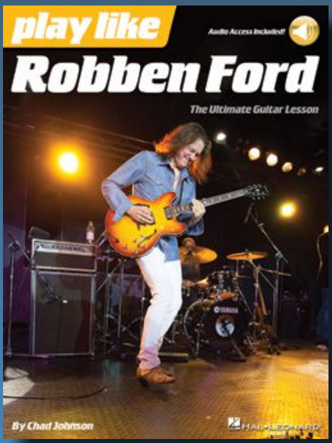

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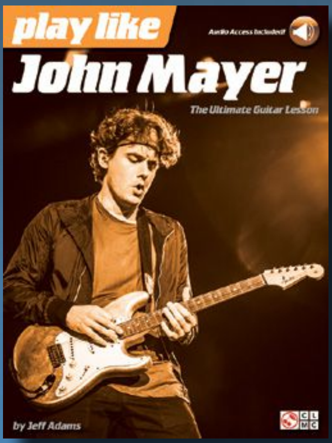

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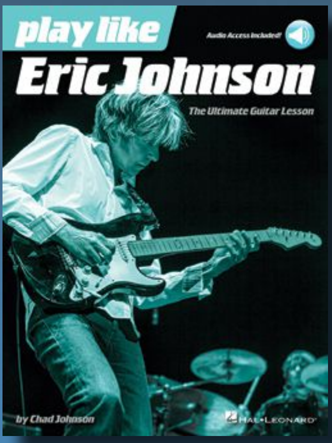

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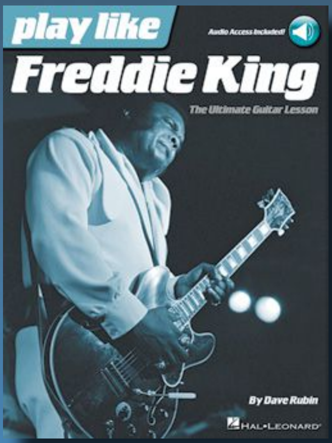

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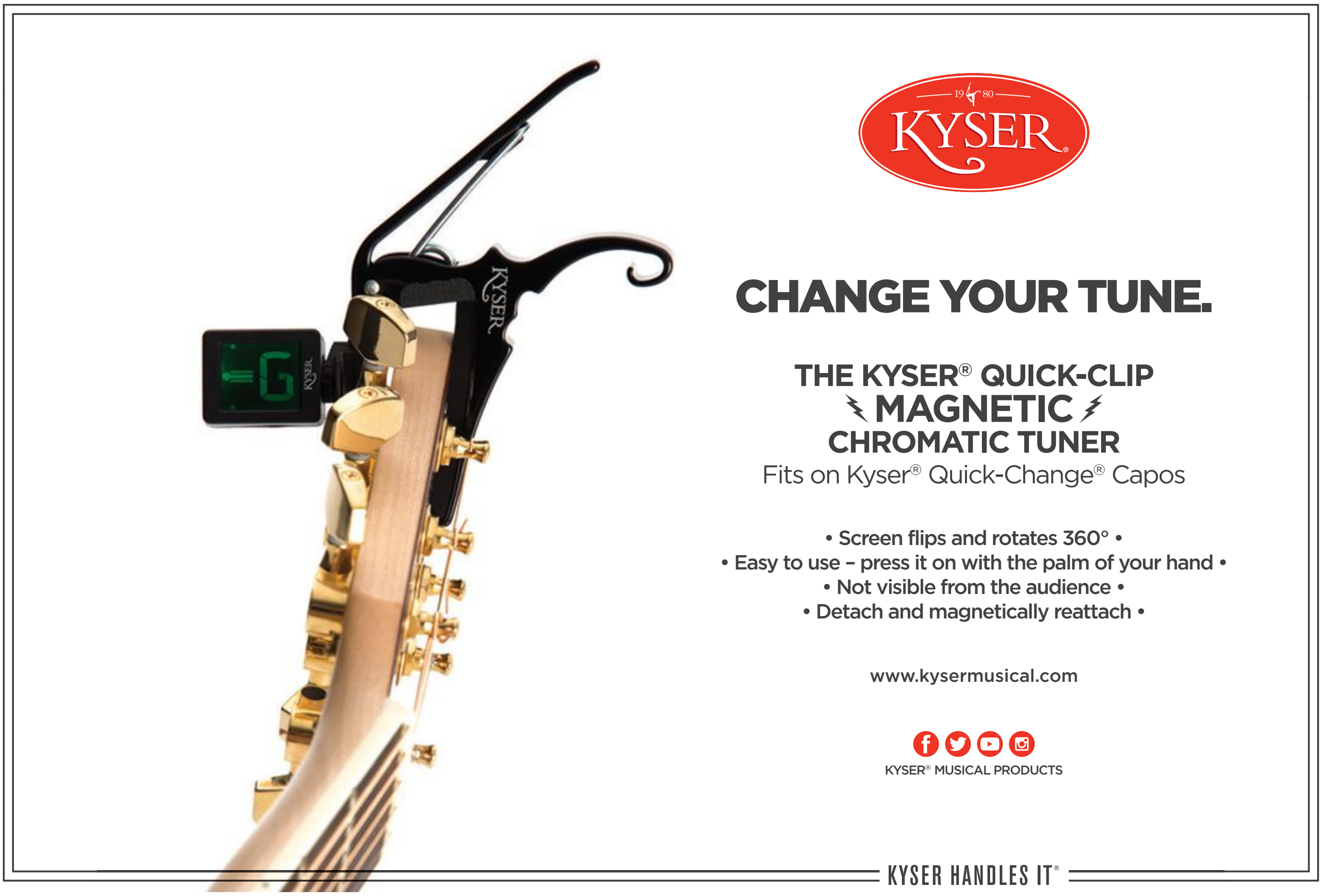

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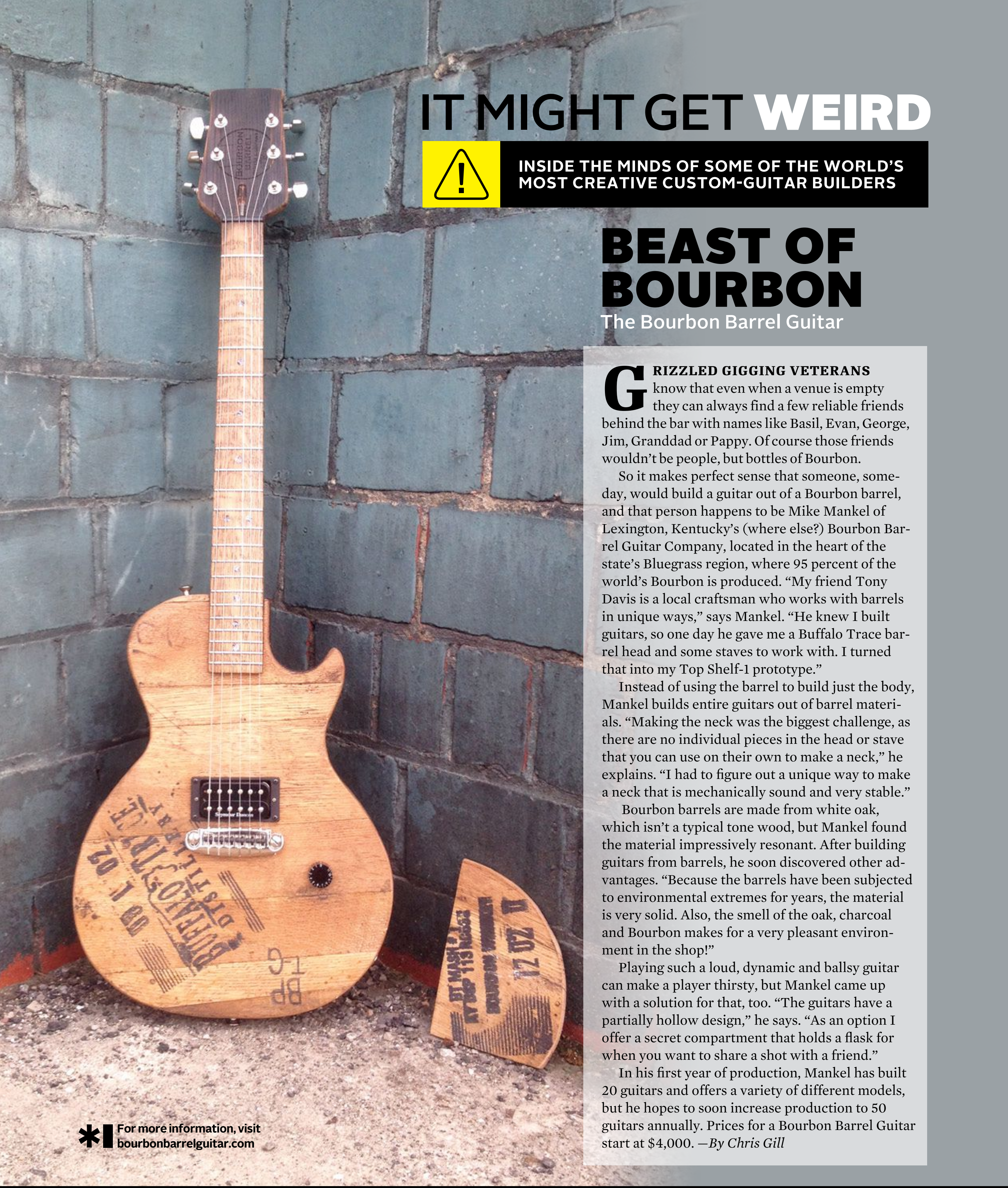

IT MIGHT GET **WEIRD**

INSIDE THE MINDS OF SOME OF THE WORLD'S MOST CREATIVE CUSTOM-GUITAR BUILDERS

BEAST OF BOURBON

The Bourbon Barrel Guitar

GRIZZLED GIGGING VETERANS know that even when a venue is empty they can always find a few reliable friends behind the bar with names like Basil, Evan, George, Jim, Granddad or Pappy. Of course those friends wouldn't be people, but bottles of Bourbon.

So it makes perfect sense that someone, someday, would build a guitar out of a Bourbon barrel, and that person happens to be Mike Mankel of Lexington, Kentucky's (where else?) Bourbon Barrel Guitar Company, located in the heart of the state's Bluegrass region, where 95 percent of the world's Bourbon is produced. "My friend Tony Davis is a local craftsman who works with barrels in unique ways," says Mankel. "He knew I built guitars, so one day he gave me a Buffalo Trace barrel head and some staves to work with. I turned that into my Top Shelf-1 prototype."

Instead of using the barrel to build just the body, Mankel builds entire guitars out of barrel materials. "Making the neck was the biggest challenge, as there are no individual pieces in the head or stave that you can use on their own to make a neck," he explains. "I had to figure out a unique way to make a neck that is mechanically sound and very stable."

Bourbon barrels are made from white oak, which isn't a typical tone wood, but Mankel found the material impressively resonant. After building guitars from barrels, he soon discovered other advantages. "Because the barrels have been subjected to environmental extremes for years, the material is very solid. Also, the smell of the oak, charcoal and Bourbon makes for a very pleasant environment in the shop!"

Playing such a loud, dynamic and ballsy guitar can make a player thirsty, but Mankel came up with a solution for that, too. "The guitars have a partially hollow design," he says. "As an option I offer a secret compartment that holds a flask for when you want to share a shot with a friend."

In his first year of production, Mankel has built 20 guitars and offers a variety of different models, but he hopes to soon increase production to 50 guitars annually. Prices for a Bourbon Barrel Guitar start at $4,000. *—By Chris Gill*

For more information, visit bourbonbarrelguitar.com

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